

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

# VUEWEEKLY

NO. 596 / MARCH 22 - 29, 2007  
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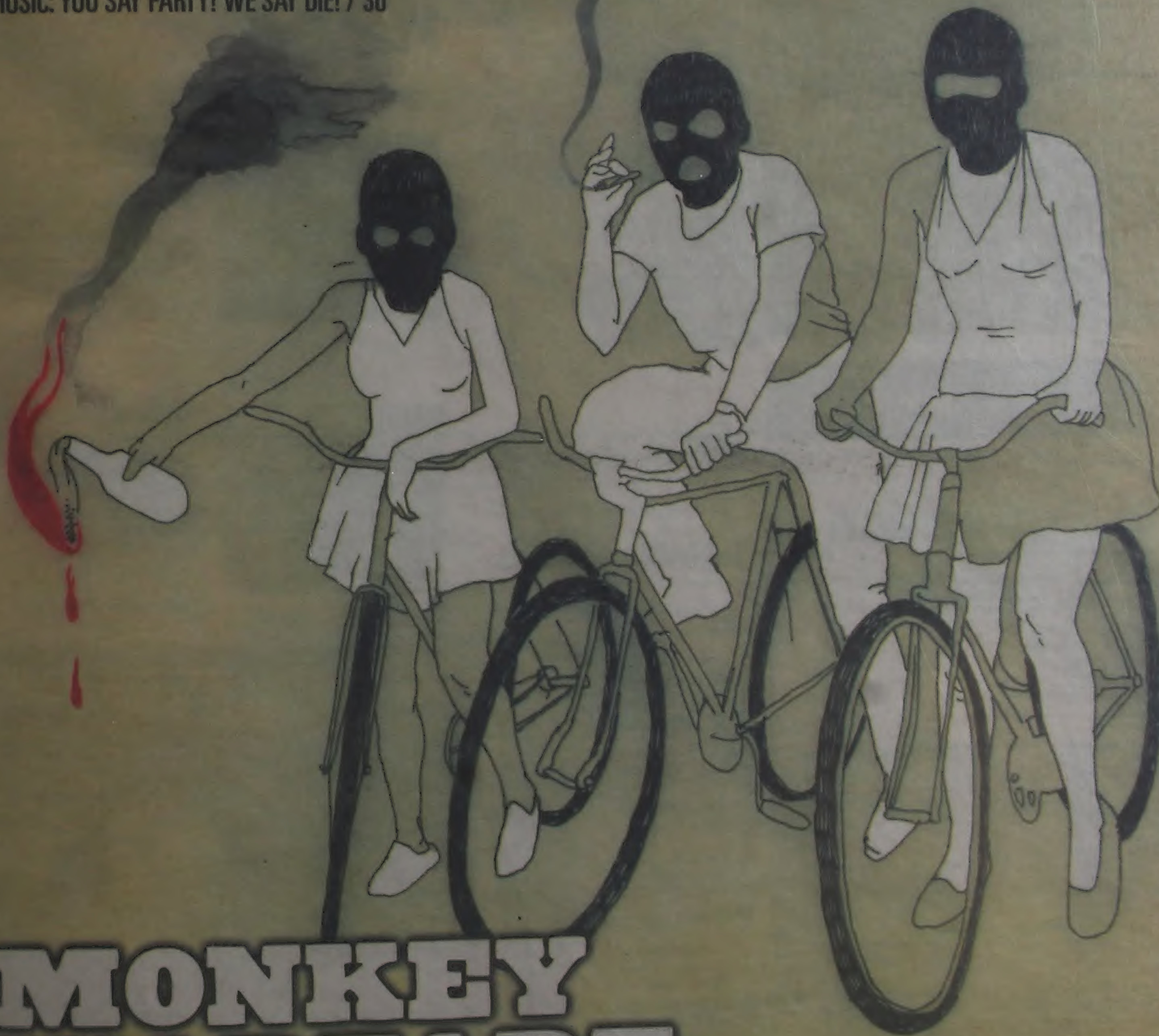
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NEWS: TAKE BACK THE NIGHT / 5

THEATRE: *THE OVERCOAT* / 22

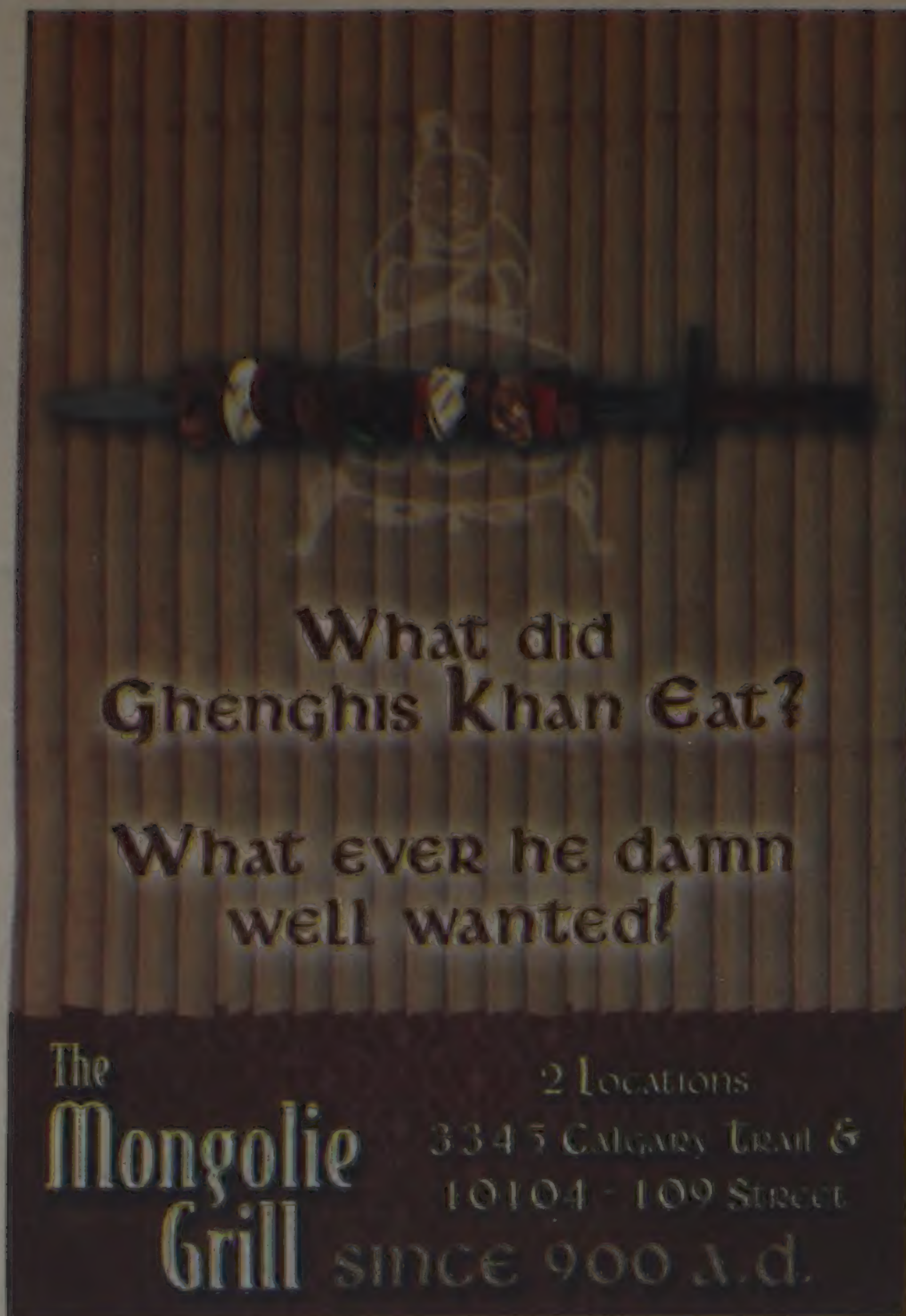
MUSIC: YOU SAY PARTY! WE SAY DIE! / 36



## MONKEY WARFARE

IS THIS WHAT HAPPENS WHEN THE ACTIVIST'S AGENDA BECOMES A DAILY GRIND? [JOSEF BRAUN / 28]





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## ON THE COVER



**MONKEY WARFARE / 28**  
 "Since the movie began showing at festivals, I've met a lot of critical mass, bicycle-activist people, and man, they're way more hardcore than I am." —Reginald Harkema, Director, Monkey Warfare

## NEWS



**NO MINORS IN BARS / 5**  
 "They basically amended that policy to say that no one under the age of 18 will be allowed to work in a bar, period. They will not be allowed to go in as entertainers, effective immediately." —Marilyn Carlyle-Helms, Communications Director for the Alberta Gaming and Liquor Commission

## THEATRE



**THE OVERCOAT / 22**  
 "There's still a picture of me when I was six going to the Ringling Brothers with my dad dressed as a clown. I entered a contest to be a clown for a day, but sadly I came in second." —Peter Anderson, actor

## MUSIC



**YOU SAY PARTY! WE SAY DIE! / 36**  
 "I think people in bands look a little too urban for some of these small towns. Like, I don't think they've seen a young man wearing pants this tight without a pitchfork in his hands." —Stephen O'Shea, bassist

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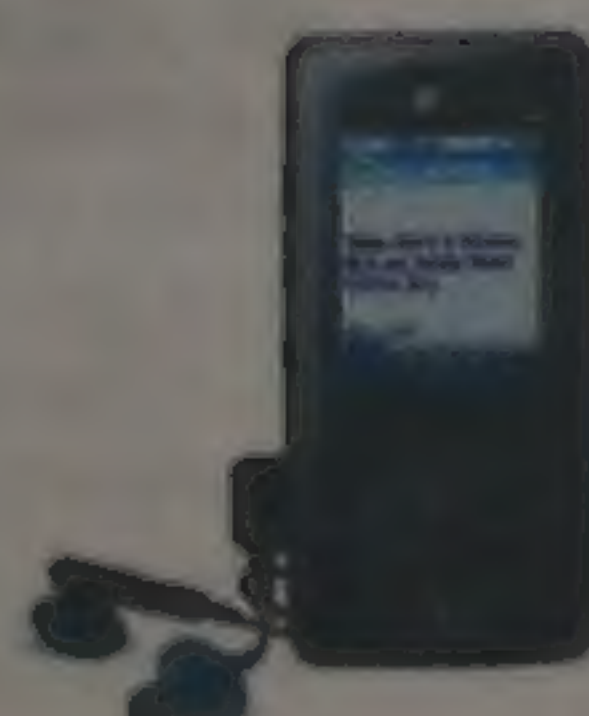
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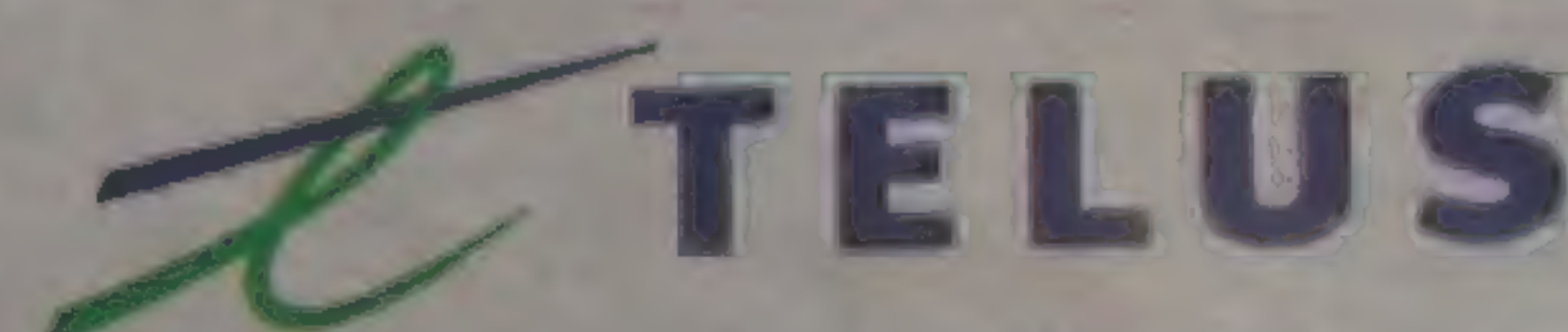
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MARCH 22 - MARCH 28, 2007

VUEWEEKLY

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## Chinese democracy?

ANDREW CISAPOWSKI / cisa@vueweekly.com

This week, China took an important step in its slow trudge towards becoming a true market economy, passing a new law securing private property rights. The law's passing, and the amount of polemics it created in the Great Hall of the People, was a nice break from the dull rubber-stamping that usually occurs during meetings of the National People's Congress. Private property remains a divisive issue within the Communist party, whose name in Chinese literally means "the public-property party."

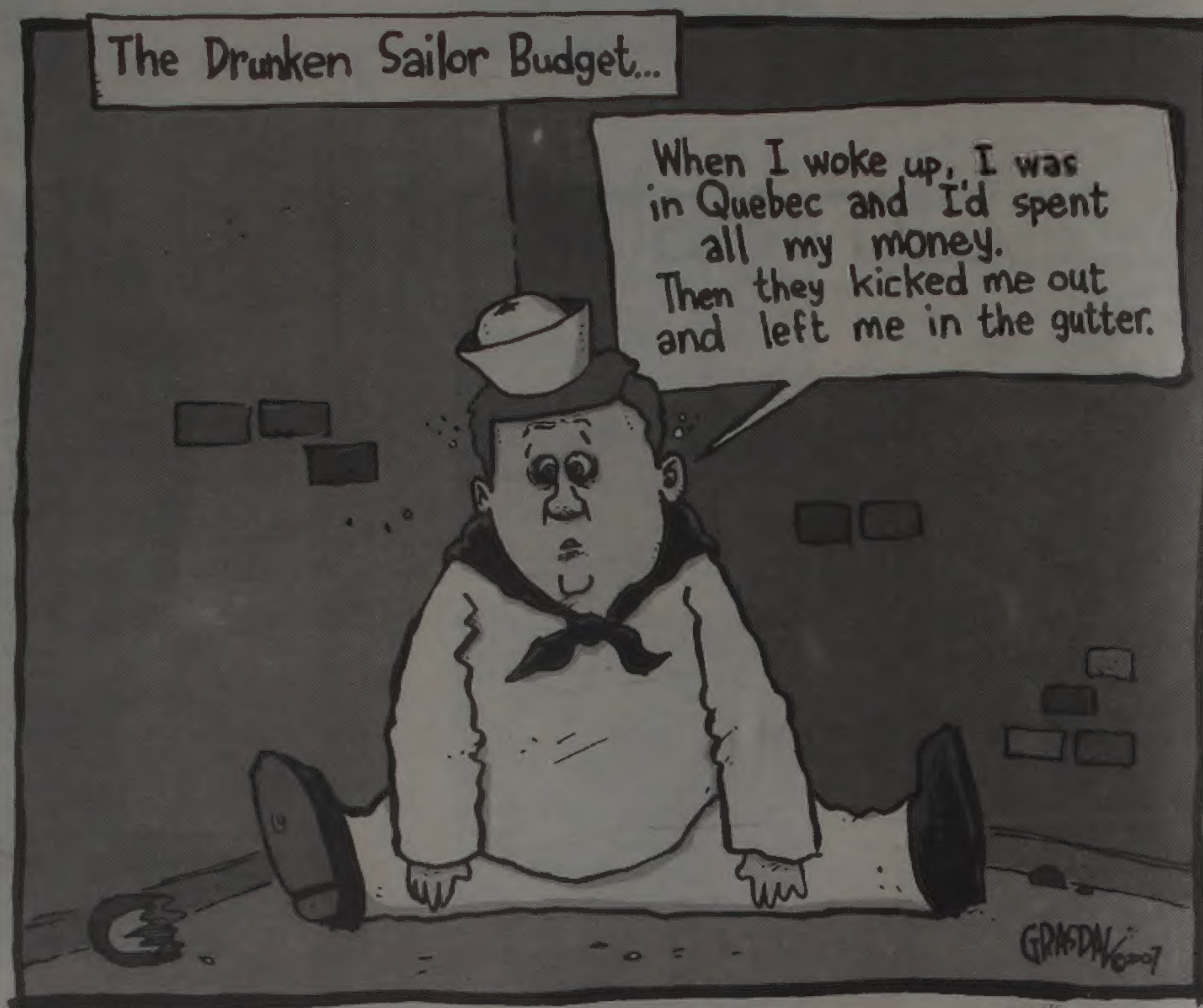
Don't expect anything to change too quickly, though—like all reform in China, this is a gradual, cautious step towards full property rights. But the main reason that this law will do little more than placate the urban middle class (and slightly less so the rural worker) is that China does not have the necessary institutions, such as an independent judiciary and a free media, to enforce true property rights.

Private property is nothing new to China, but it has just always been susceptible to immediate state seizure, often without any compensation. This new law serves to protect the owners of property from such expropriation. This makes the growing house owning, car-driving urban middle class happy and perhaps more willing to tolerate continued one party rule.

Unfortunately, the law does not extend to where it is most needed: the countryside. Currently, informal 30-year leases determine who is allowed to farm what areas of "communal" land. This law allows these leases to be renewed, but unlike their counterparts in the city, farmers have no protection against government seizure. Nor does it allow the farmer to mortgage or sell the land.

Another poignant criticism of the law is that it secures the gains made by nefarious means during the past decade. With the government deciding who can use what land, and corruption as rampant as it is in China, much land was given to somewhat over-ambitious entrepreneurs. Much of this came at the expense of farmers living on the outskirts of rapidly growing cities.

This law will only slow the quell of social unrest brewing in China. It is growing on two fronts: within the urban middle class, as it continues to become more educated and economically autonomous, will continue to push for pluralism; and in the countryside, where resentment over inequalities with urban areas and deplorable education and health care threatens to boil over. One thing is certain, however; dynamic economic and demographic conditions rarely live harmoniously with a static political order. ▽



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## MAIL LETTERS

### TOBACCO STORY LEAVES PROF FUMING

In his recent article ("Is the U of A really the 'University of Tobacco?'" Mar 15 - Mar 21), Murray Sinclair suggests that the University of Alberta's policy on accepting research grants from the tobacco industry is odd or secretive. It is not. This university follows the normal academic standard of accepting grants from a variety of funders, including industry, so long as they adhere to certain ethical principles. Strangely, the article (quoting self-styled local activist Les Hagen) refers to the willingness to accept funding that meets ethical standards as a "loophole," when in fact it is the essence of the university's relationship with all outside funding.

The article fails to note the most important observation about accepting funding: Universities are not in the business of picking and choosing which lines of research are acceptable. This ethic allows us to advance ideas that may not be popular with (ie funded by) the government or others currently in power. As a result, sometimes ideas go from being anathema to conventional wisdom over the course of 10 years, which is what I expect will be the case with my own work on tobacco harm reduction.

Had Mr Sinclair appreciated this

point, he would have realized that the standards of honest inquiry and academic integrity were being threatened not by the university as his article implied, but by those who would try to force the university to censor particular research. Fortunately, the University of Alberta has joined other major North American universities (most recently, the University of California system) in refusing to let activists or funders shut down "politically incorrect" research on tobacco or other topics.

The article suggests that Professor Charl Els complained about losing grants because the university does not forbid its professors from accepting research grants from the tobacco industry. The reasonable response to this is to protest against the real culprits, those who try to infringe on the university's academic freedom, rather than to blame the university. Presumably Dr Els realizes that letting someone pick and choose what constitutes legitimate research might some day catch up with him, since his own research is not without controversy, and he also has received industry funding.

CARL V PHILLIPS, MPP PhD  
ASSOCIATE PROFESSOR  
UNIVERSITY OF ALBERTA SCHOOL OF PUBLIC HEALTH

### BAD ALBUM, WORSE REVIEW

So, let me get my biases out in the open right away. I'm a demi-atheist non-emo

student who adores Relient K profoundly and read your piece on them and their latest CD in this week's *Vue* ("New Sounds," Mar 15 - Mar 21).

I sincerely don't want to be one of those readers who's all "Wah! You insulted my favorite band! You're a musical idiot with no taste! Jerk!" See, I believe that you've got a right to an opinion.

Except that, you know, what you wrote wasn't exactly a review and was more of a bashing of a genre that they can only partially placed within. I would think a review of a CD might mention you know, the CD, or the music, or the songs, or the band, or the members, or something other than your apparent bias to emo music. But, you know, I guess a pithy little piece like that is what pays the bills and makes people happy! Why bother reviewing an album in the "Album Review" section when stereotyping is just so much easier!

And just a smidgen of advice for the next time you write a "review:" you might want to actually, like, spell the name of the band correctly. Because otherwise people might start thinking that you're a cynical disaffected typewriter who can't be bothered to read the name of the group he's being paid to "review," let alone actually listen to the music of the CD. I can't imagine where anyone would get that idea, but you know how people are.

DAVE JOHNSTON



# You don't have to be an army of one when you take back the night

GAVIN MEALING / gavin@vuweekly.com

Turning a past experience into a painting or drawing can be one way to release something traumatic or painful. As far as art therapy goes, it's not only helpful for the artist in cathartically letting go of the pain, but it also aids others' understanding of where the artist is coming from, and shares the experience on a level that perhaps words just don't quite get to.

As part of this year's **Take Back the Night** march, event organizers are hoping that participants will express themselves artistically through the Clothesline Project, an artistic display attached to the march. The project began as a clothesline that women hung across the village green of Hyannis, Massachusetts draped with over 30 shirts that were painted and drawn with testimonials to their personal experiences with violence.

Since the project's beginnings in 1990, over 500 other lines (with an estimated 50 000 shirts) have been hung in North America and internationally as women share their art in an effort for awareness, healing and empowerment, according to the project's website.

"The clothesline is a visual display of shirts and other kinds of art with messages that have been designed by people who have survived violence or by somebody who loves somebody who's been a victim of violence," said Dawn Hodgins, one of the event organizers for **Take Back the Night** and the project coordinator for the Prostitution Awareness and Action Foundation of Edmonton (PAAFE).

The line has changed for the march in Edmonton, however, as event organizers have chosen to make the event inclusive to all forms of expression.

"Although the original clothesline project incorporated different types of t-shirts and they were colour coded," Hodgins explained, "we kind of felt like instead of limiting it to that and colouring violence, we would accept any kind of art project—anything about violence."

Monika Penner, a volunteer with **Take Back the Night** and a child and

MARCH

WED, MAR 28 (7 PM)

**TAKE BACK THE NIGHT**  
SIR WINSTON CHURCHILL SQUARE

youth therapist with the Sexual Assault Centre of Edmonton (SACE), believes that reclaiming the right to feel safe on streets is something that can involve everyone.

"Take Back the Night's a march that anyone can participate in to demand an end to violence against women, to celebrate women who have survived violence and to honour those who have not survived," Penner said.

"It's an opportunity for expressive art," Penner added. "A lot of times with **Take Back the Night**, people give speeches and we think that not

she admitted. "However, we are really welcoming men with open arms.

"We're thinking: 'I can't solve this problem by myself—to me there's strength in numbers—we welcome them to march with us in solidarity,'" Hodgins continued.

Working together is something that both Penner and Hodgins feel is a necessary step in the reclaiming of neighbourhoods.

**Take Back the Night** is being organized and carried out through the efforts of the Edmonton John Howard Society, PAAFE, both St Albert Stop Abuse and Safe Families organizations, and both SACE and the U of A Sexual Assault Centre, making it very much a collaborative event. Standing up as a community is part of the rationale for the march, Hodgins noted.

"On that particular night they can come and meet with us and meet some of their neighbours, get to know each other and march together," she said. "During the march we're going to be hearing some songs and stories of women who have maybe not survived the violence. So it'll be a chance for us all to stand together and make our way."

Making progress in eliminating violence against women has been a slow process, according to Penner.

"I think that there's more awareness," she said. "I think that slowly but surely, policies have been changing. With every step forward, we take a couple steps back, but that over time we are moving forward."

Hodgins shares Penner's positive outlook overall, and sees a future in hanging violence out to dry.

"To me, it's not a hopeless situation. It would be hard to get up and go to work everyday if things were hopeless," Hodgins said optimistically.

"I'm hoping that when we meet people from our neighbourhoods that the safety and security that we feel as a group that night will come back with us to our own neighbourhoods," Hodgins said, her voice lifting. "It looks like it's going to be an empowering time." ▼



everyone feels comfortable doing that, so we wanted to give people an opportunity to speak out in a different way.

"I think it's important for people to feel safe in talking about how they've been impacted [by violence]," She continued. "In terms of the imagery, a lot of times you'll see positive images."

**THE EVENT ISN'T JUST** artistically inclusive—for Hodgins, a unified front is key in creating awareness about violence against women.

"Traditionally, **Take Back the Night** marches have been largely women,"

# No working (or rocking) in bars for minors in Alberta

ROSS MOROZ / ross@vuweekly.com

Outcry over a government decision that would have allowed some bars to hire minors in a limited capacity has led to a quick about-face, although the reversal is having unintended consequences for young musicians.

On Thu, Mar 15, Alberta Gaming and Liquor Commission (AGLC) officials responded to an inquiry from the Canadian Restaurant and Food-services Association (CRFA) about the possibility of allowing bars and pubs to hire underage staff to work in kitchens or other non-drinking areas of licensed establishments by indicating that it would consider such requests on a case-by-case basis.

A long-standing AGLC policy has allowed minors to enter licensed establishments under special circumstances—in many cases, as musicians or some other kinds of performers—with parental consent and the approval of the AGLC. The commission advised the CRFA that bars wishing to hire a minor could apply to do so under the same provision.

The next day, an email from CRFA's Vice President for Western Canada, Mark von Schellwitz, was sent to the association's members advising them of the new policy.

**THE EMAIL WAS LEAKED** to the Alberta Federation of Labour (AFL), who alerted the media that the Alberta Government was effectively opening the door for children as young as 12 to work in licensed establishments. Sensational editorials followed (the *Calgary Sun*, for example, asked "You have to wonder, if not for [the AFL], when would we have heard about the new rules? Maybe the first time a teenage dishwasher ran into a drunk in the bar washroom.") and public outcry quickly forced the government to reverse its policy.

Marilyn Carlyle-Helms, Communications Director for AGLC, explained that the rules had not actually been changed, merely reinterpreted.

"The existing policy effectively allowed the AGLC to approve on a case-by-case basis someone who is underage being allowed into a licensed establishment with parental consent—the common example was if a member of a band was underage," she continued. "What happened was the CRFA approached the AGLC and asked if there was any way that from time-to-time a 16- or

17-year-old could come in to help out in the kitchen. Under the existing policy we didn't have to change anything to allow that to happen."

The public relations storm that followed ("There was a flurry of activity over the idea that the AGLC had approved 12-year-olds working in bars, and that was not correct," Carlyle-Helms insisted. "The AGLC would never have approved a 12-year-old to work in a bar kitchen."), however, forced the AGLC to reconsider their long-standing policy on allowing minors to perform in licensed establishments.

"The premier was concerned, and our minister was concerned, so the AGLC board met on Monday and they basically amended that policy to say that no one under the age of 18 will be allowed to work in a bar, period," Carlyle-Helms explained. "They will not be allowed to go in as entertainers, effective immediately."

**THE HASTILY AMENDED** policy is not being received warmly by young musicians.

## NEWS | DRINKIN'

Michael Rault, whose band, the Mixed Signals, has been playing at licensed establishments for years even though most of its members are still underage.

"I guess I'm going to have to talk all of the bars who've booked us and find out what we should do," he said, explaining that, of the half dozen gigs the band has lined up, only one was to be held at an all-ages venue. "We'll probably have to cancel a bunch of shows, which is ridiculous."

Rault, who only recently came of age (his drummer and bassist, though, are both currently 17), has applied for and received AGLC permission to play at bars many times with little or no hassle.

"I only turned 18 in January, and before that I played plenty of bar shows by getting the permit from AGLC," Rault said, explaining that he feels the system that was in place until this week had worked well.

"Most bars had really strict rules for minors, like not being able to leave the backstage area and things like that," he noted. "Some places were a little more relaxed, but nothing bad ever happened at any of these shows." ▼

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# Are natural supplements bad for you? Of course! Just ask Big Pharma!

HEALTH

## WELL, WELL, WELL

CONNIE HOWARD  
[health@viveweekly.com](mailto:health@viveweekly.com)

The big health story a couple of weeks ago was one warning us of the dangers of natural health products sold in health food stores. Oh please.

It cited a Danish study that found common antioxidant supplementation useless at best, dangerous at worst. But the results of the study really should be interpreted in light of all the facts.

One quietly reported (in little one-line statements at the end of news reports) but significant fact is that the supplements used in the trials were synthetic ones.

Another pertinent tidbit is that, despite the common assertion there is no evidence to support the claims of nutritional therapies, there is in fact plenty of proof of their efficacy. The scientific literature contains a pile, a huge pile, of peer-reviewed articles supporting therapeutic use of supplemental nutrition to remove toxic chemicals, improve immune function and prevent and treat all kinds of disease.

A common argument accompanying criticism of alternative health products is that our bodies come equipped with built-in detoxification systems, implying that those systems are always up to the job and don't need help. But we live in a toxin-laden world, and our kidneys and livers are chronically overworked—non-

alcohol related liver disease is killing us at unprecedented rates. We do need help.

The other very common argument against supplemental health products is that we can get all the nutrition our bodies need from the food we eat. But modern farming methods have dramatically reduced the nutritional content of food. The food gracing our supermarket shelves is engineered for looks, for hardness, for pest resistance, for speed of maturation and for travel—not primarily for nutritional content.

**BUT WE HAVE BIGGER FISH** to fry than the supposed uselessness and dangers of vitamin and herbal supplements. The list of deadly drug resistant superbugs is growing, and staph infections, once only a risk in hospitals, are now being contracted in schools, day cares and workplaces at alarming rates. Risk is higher after antibiotic use, but the bugs are striking even those who have managed to avoid antibiotics.

But let's move away from alt-health phobias and back to saturated fat and cholesterol phobias for a minute. I am, in addition to being thankful for the now-acceptable olive oil, sticking with my preference for dairy and coconut fats over margarine and equally processed unsaturated corn, safflower and soy oils.

We know (even in conventional fat wisdom) that cholesterol is needed for proper function of serotonin receptors in the

brain, and that low cholesterol levels have been linked to depression, aggression and violence. (This makes me hungry for dairy fats, and eager to feed them all around.)

But brains aside, we're vainer than ever, willing to spend hundreds of dollars on creams promising to keep us looking young, but the kinds of fats we ingest might just be the most critical factor in the appearance of our skin.

Aging of the skin (and of our brains and all our organs) is accelerated with unsaturated fats (which don't resist oxidation) and slowed with saturated fats (which resists oxidation). The right fats also stimulate collagen production and moisturize from the inside out to keep us looking younger.

I'm guessing that the frown on coconut oil is largely a political one, as it was widely used prior to the rise of the American Soybean Association and the Corn Products Company International in the 1980s, and health authorities have often been found to be industry insiders.

The truth is that in countries whose primary source of fat is coconut oil, incidence of heart disease, obesity and hypothyroidism is very low.

But speaking of heart disease, the American Heart Association has released new guidelines advising heart patients to avoid all nonsteroidal anti-inflammatory drugs except Aspirin because of the

CONTINUES ON PAGE 10

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# Is the US making movies about Iran?

COMMENT

## DYER STRAIGHT

GWYNNE DYER  
gwynne@vueweekly.com

Being cultural advisor to Iran's President Mahmoud Ahmadinejad must be one of the more thankless jobs on the planet, but Javad Shamghadri manages to keep busy. His latest foray is into the cultural space occupied by the teenage bloodlust demographic.

What bothers Shamghadri—and quite a lot of other people in Iran—is the new Hollywood hit *300*, an animated comic-book of a film that shows impossibly buffed and noble Greeks seeing off an attempt by evil Persians to strangle Western civilization in its cradle 2,487 years ago. They think it's "psychological warfare" against present-day Iranians, thinly disguised as a story about their wicked Persian ancestors.

Shamghadri is so clueless about the workings of Hollywood that you really want to take him gently by the hand and walk him through it. "Following the Islamic Revolution in Iran (in 1979)," he says, "Hollywood and cultural authorities in the US initiated studies to figure out how to attack Iranian culture. Certainly, the recent movie is a product of such studies."

After pausing for a moment to savour the notion of "cultural authorities in the US," let us pass on to the Tehran paper *Ayandeh-No*, which is quite close to the regime. Under a headline screaming "Hollywood declares war on Iranians," it complains that "The film depicts Iranians as

demons, without culture, feeling or humanity, who think of nothing except attacking other nations and killing people. It is a new effort to slander the Iranian people and civilization before world public opinion at a time of increasing American threats against Iran."

**SO CAN WE ALL JUST** laugh at those stupid, paranoid Iranians for getting their knickers into a twist about a dumb, harmless splatter-film cleverly disguised as art? 'Fraid not. It really is war propaganda of the crudest, nastiest kind, even though there are no "American cultural authorities" and the people who made the movie have probably never had a consciously political thought in their money-grubbing lives.

For several decades now, the bad guys in American action films with an international setting have mostly been Middle Easterners (or at least, the rough ones are; the smooth ones are still generally British). Iranians actually do live in the Middle East, so lay it on with a trowel. And as for the stiff, super-patriotic, over-the-top macho dialogue, most of it comes straight from Miller's comic-book—he presumably just picked it up from the general culture in America, which has been deeply infected by that sort of thing for the past number of years.

So no plot, nobody to blame, and yet the film is everything the Iranians say it is. The Persians are depicted as "ugly, dumb, murderous savages" (in the words of *Ayandeh-No*) who want to conquer the free people of the world, while the Spar-

tans are clearly Americans, spouting the same slogans about "liberty" and "freedom" that are sprinkled on all political discourse in the US like sugar on corn-flakes.

What's more, the Spartans are underdogs. In almost all US-made action films with an international setting, the American heroes are underdogs fighting against enormous odds, even though they actually come from the most powerful country in

the history of the world. However, you know that they are in the right, because in the movies the underdogs are always in the right, and they always win in the end.

So the gallant Greek-Americans triumph over the evil Persians, and let that be a lesson to evil-doers everywhere. But our Iranian friends should not worry that this film is juicing American youth up for an invasion of their country, because the

kids just won't get it. Down in the teenage bloodlust demographic, practically nobody knows that the Persians of ancient times and the Iranians of today are the same people. ▽

*Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears regularly in Vue Weekly.*

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## 20 years after NYC die-in, it's still time to ACT UP

TED KERR / hivedmonton.com

The frustration was too much. On Mar 24, 1987 a group of activists in New York City affected and infected by HIV/AIDS let themselves explode in protest against the establishment's "business as usual" attitude towards the supposed fight to stop AIDS.

The chaotic sounds of anger reverberated against the cobblestoned ground and historic buildings of Wall Street. A scattering of bodies laid defiantly in front of Trinity Church—a symbol of morality fixed in the heart of America's financial district—engaged in a die-in, a post modern sit-in where people play dead to bring attention to the truly dying. More protesters from the same group flooded the stock exchange floor, delaying the ringing of the opening bell.

In coarse, strained voices, with bluntly worded banners, the highly organized citizens who were a part of the newly formed ACT UP (AIDS Coalition to Unleash Power) were demanding that the American government speed up the process in which the FDA approved drugs to combat AIDS. What they achieved was the crossing of a threshold in the AIDS movement. ACT UP was born. The crisis that had been previously ignored was about to become household news.

**ACT UP WAS CONCEIVED** by accident. A last minute speaker was needed at the LGBT Community Center's Second Tuesdays Lecture, so author and activist Larry Kramer stepped in. A tumultuous character, Kramer was known in the queer community as a rabble-rouser. In New York he was quickly becoming a *de facto* leader for the suffering and dying who could no longer stand or afford the media's lack of attention and the government's lack of response to the growing AIDS crisis.

Kramer delivered an impassioned speech about the queer community and the world's lack of progress in dealing with the complex, fatal reality of HIV/AIDS. At one point he asked two-thirds of the gay men in attendance to stand up, telling them "You could all be dead in five years at the rate we are going."

A week later it was decided by some members of the audience that Kramer had delivered a call to action. Using their collective skills as planners, activists and artists, they formed ACT UP. Their work-

ing mantra became "Silence=Death," based on AIDS related graffiti art that had been created and widely seen in New York the year before.

ACT UP's first foray into naughty, attention grabbing behaviour had been the protest on Wall Street. By being disorderly, they captured the attention of both the police and the media, which put the spotlight on the government's handling of the disease. The caption in the *New York Times* the next day read, "Homosexuals Arrested in an AIDS Drugs Protest."

The impact of ACT UP is not limited to New York or the queer community. Just as AIDS knows no boundaries in who it infects, ACT UP has had no boundaries in who it inspires.

**HERE IN EDMONTON**, Deborah Jakubec was first inspired by ACT UP as a young student when packing away the belongings of a friend's father who had passed away from AIDS. ACT UP instilled in her that she could not be silent about HIV/AIDS. Today, as Executive Director of HIV Edmonton, Jakubec uses her long held resolve to advocate for those infected and affected by HIV/AIDS in a region where many people think that it is no longer an issue.

Misconceptions about how the virus is spread and the idea that there is a cure still circulate even today. Let it be clear: there is no cure for AIDS and the crisis is not over in Alberta. Stats show that Alberta's rate for HIV infection has not yet decreased. As a province, we are holding steady at between 170 and 180 reported new infections per year.

No longer can Edmontonians—who live in a city with an evolving social awareness and vibrant activist community—act like the American establishment of the early '80s by thinking that AIDS is not our problem. We have the opportunity to ACT UP locally, continuing the work that the coalition began 20 years ago, by fighting the factors that cause and continue to exasperate the AIDS crisis, discrimination and apathy. By bringing HIV/AIDS into the political and social consciousness of the world, ACT UP showed us that AIDS is more than a disease; it is a human rights emergency. ▽

*Ted Kerr is the volunteer coordinator at HIV Edmonton.*

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## No game has ever made me this thirsty

### GAMES INFINITE LIVES

DARREN ZENKO  
infinite\_lives@vuwweekly.com

Wandering around the earthquake-shattered ruins of Stiver Island, shouting into the evacuated silence for help that never shouts back, dodging falling rubble knocked loose by aftershocks, one thought lies above and around everything else: water. Dripping taps, stagnant pools on cracked asphalt, bottles forgotten in ransacked convenience stores ... any and all nontoxic moisture is a treasure to be seized, hoarded, dripped as sparingly as possible down my parched throat.

Yeah, *Disaster Report*, the PS2 quake-survivor adventure from out of 20XX—another happy recovery in this, the New Golden Age of bargain-bin diving. All the Wiltards and XBoxers and ... and PlayStation 3 Owners ... have been dumping the last-gen B-listers from their collections for credit towards the latest and greatest, and the used-game stockpiles overflow with quality titles at everything-must-go prices. There's a lot of forgettable crap—20 copies of *Mace Griffin*, anyone?—but lots of gold, too. Thus I rebuild my library of swapped-away favourites. Maybe tomorrow it'll be *Monster Rancher 2*, or *Suikoden*. Or maybe ... *Bushido Blade*? Too much to hope for.

Anyway, *Disaster Report*. Developer Irem took the survival-adventure genre and removed the zombies, creating a man-against-nature game that presents

some ye-olde-fashioned puzzle solving (ie MacGyvering) in a disturbing setting in which the eerie silence of the deserted city is punctuated by moments of rumbling terror—collapsing walls, exploding tankers and lots of terrifying dangles. Sprinkle it with an unfolding conspiracy backstory, and you've got 6 - 8 hours of totally unique gaming.

It took a non-gamer, though, to point out one disturbing aspect of this thirsty crawl through virtual rubble: is *Disaster Report* a post-catastrophe training simulator? The idea that videogames are, either by conspiracy or through unconscious cultural genius, conditioning gamers for real-world scenarios is as old as games themselves. Remember the schoolyard rumour about *Zaxxon* and/or *Gorf* and/or any other game with a flightstick-style controller? That there was a secret direct line to the Air Force coming out of every cabinet and that high-scoring players would be visited by men in uniforms and recruited to do battle with Commie air aces when the shit came down? That's some powerful terror/fantasy, right there; every '80s arcade dweeb had *The Last Starfighter* dreams/nightmares.

**THERE'S NO DOUBT** games can be powerful trainers and conditioning tools; anybody who's logged enough time on any game knows how in-game reflexes creep into daily psychology. A *Tetris* juicer friend of mine describes the sensation of seeing all geometric shapes—buildings, cars, people—as pieces of a packing puzzle

to be solved; when I was playing *Duke Nuke'm* heavy there for a while, I couldn't see a ventilation grille without twitching to kick it in and crawl through. That the US Army uses videogames for recruitment and subsequent training is no big news—multiplayer squad simulators are an essential part of readying modern grunts for combat.

So, if *Zaxxon* was getting us ready to shoot down Russian MiGs and Tu-160s, and first-person shooters are cutting

*If Zaxxon was getting us ready to shoot down Russian MiGs and Tu-160s, and first-person shooters are cutting weeks from basic combat training, what does that say about Disaster Report?*

weeks from basic combat training, what does that say about *Disaster Report*? With global warming a surefire reality, was a relatively obscure Japanese game publisher prepping us for the war against—or, more accurately, the desperate holding action in the face of—nature itself?

Well, let's not get carried away. For one thing, though the game's environment is supposed to be a disaster area, it hardly corresponds to what anyone could expect in a real catastrophe zone. Stiver Island is crumbling, but it's mostly clean and seems more-or-less unlooted, and it's totally emptied of people—the fact the

evacuation was so near-perfect actually makes the fact your dude got left behind rather crazy-improbable.

Think of New Orleans in the aftermath of Katrina: the chaos, the confusion, mad looting, the near-total unreliability of official authority, the health crisis, the formation of gangs and mobs, the hellhole of the Superdome. Looked at in that context, the only thing *Disaster Report* really simulates is the critical importance of water supplies ... and, depending on who you believe, the presence of an amoral conspiracy of greedheads at the top of the blame ladder.

The more of I think of Katrina/New Orleans as a sim scenario, though ... Jesus, that would make for some intense play! A massively multiplayer post-catastrophe urban survival game? Survivors gathering into clans for protection or raiding ... guns and ammo being coveted as magic weapons ... food, water and medicine as treasure ... inter- (and intra-) gang politics and warfare ... unpredictable cops and militias ...

Now, there's a game that could have real-world training value, given enough accuracy in its implementation of civil-defence and survival techniques. Even if it gathered in only a few dozens of thousands of players (half-decent numbers for a MMOG that's not *World of Warcraft*) that's a few thousand citizens with serious VR training in coping with a massive disaster scenario—and we're going to need every one of them, sooner rather than later. ▽

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### WELL, WELL, WELL

CONTINUED FROM PAGE 6

increased risk of heart attack, stroke and death. Those would include those fever, pain and inflammation medicines we like best—Advil and Aleve, and a group called Cox-2 inhibitors, including Vioxx, Bextra, Celebrex.

The experts recommend new altered-fat diets meant to curb heart disease (which they don't successfully do). They give us

drugs to calm chronic inflammation (drugs which aggravate heart disease). They give us antibiotics to cure us of bacterial infections (medicines that in the end create superbugs we really have no tools at all to treat). And they give us heartburn drugs to calm our stomach troubles (which put us at increased risk for yet another superbug).

Somebody, please, explain to me why we should trust these experts, and why we are so quick to hear the voices of caution directed at supplemental health products? ▽

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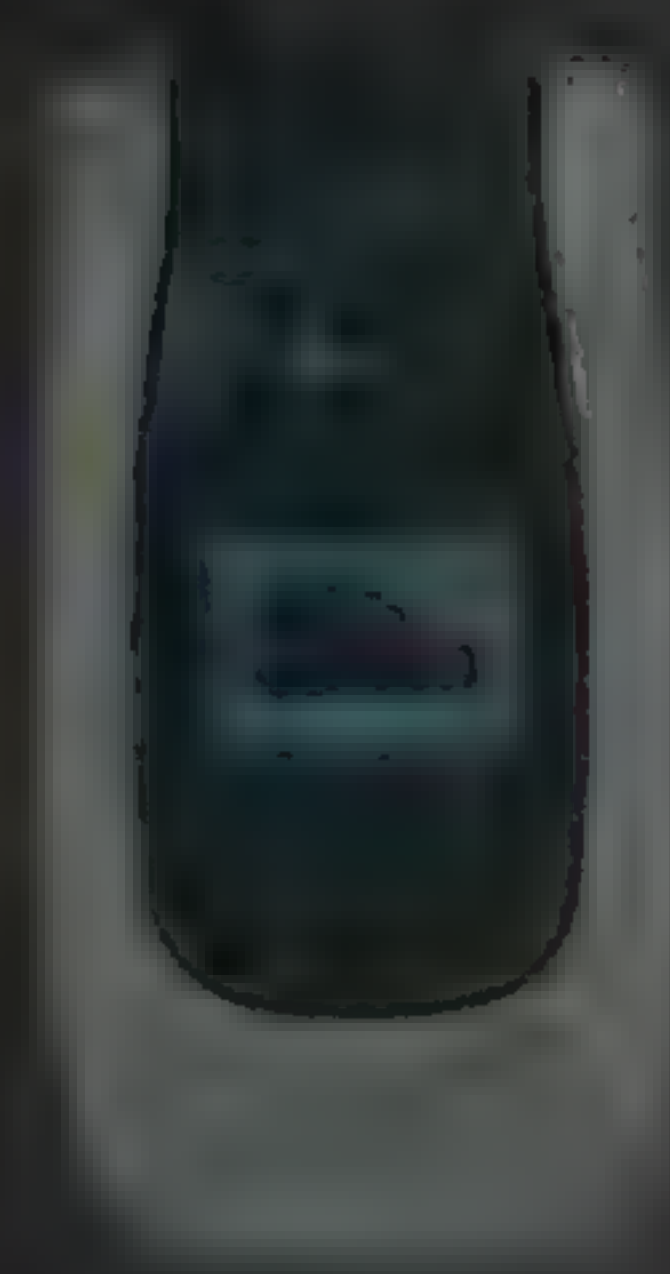
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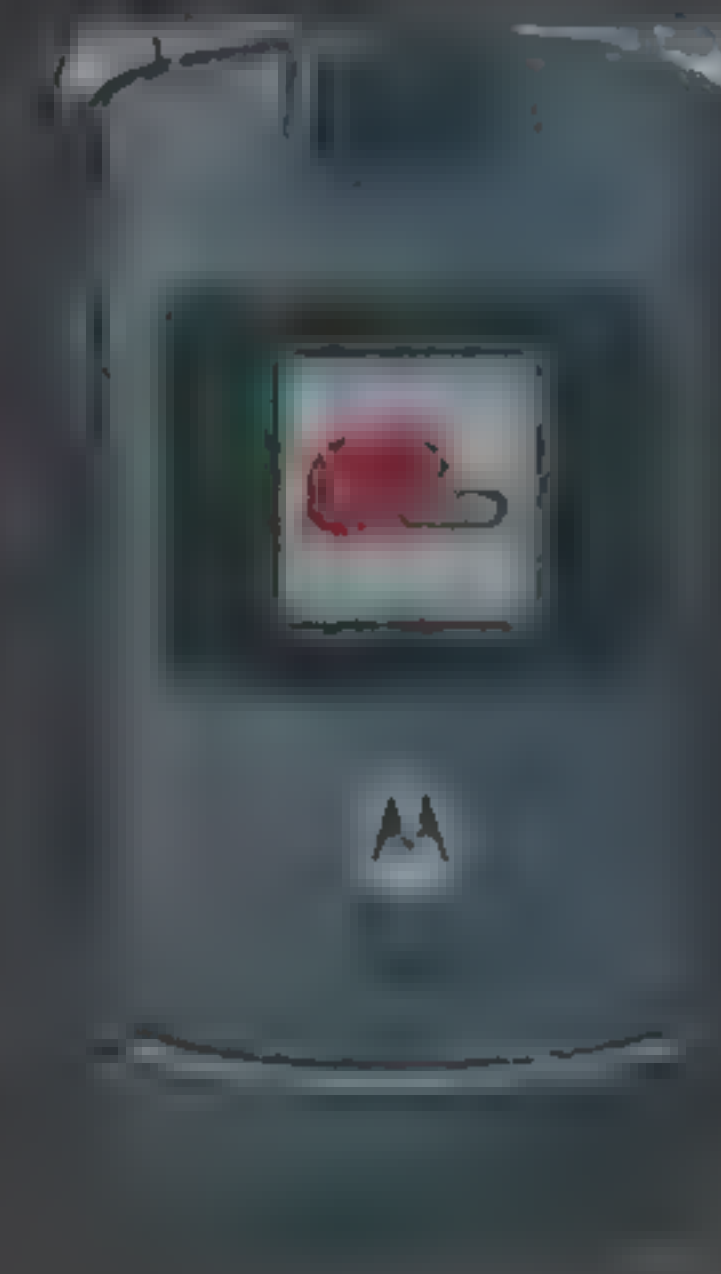
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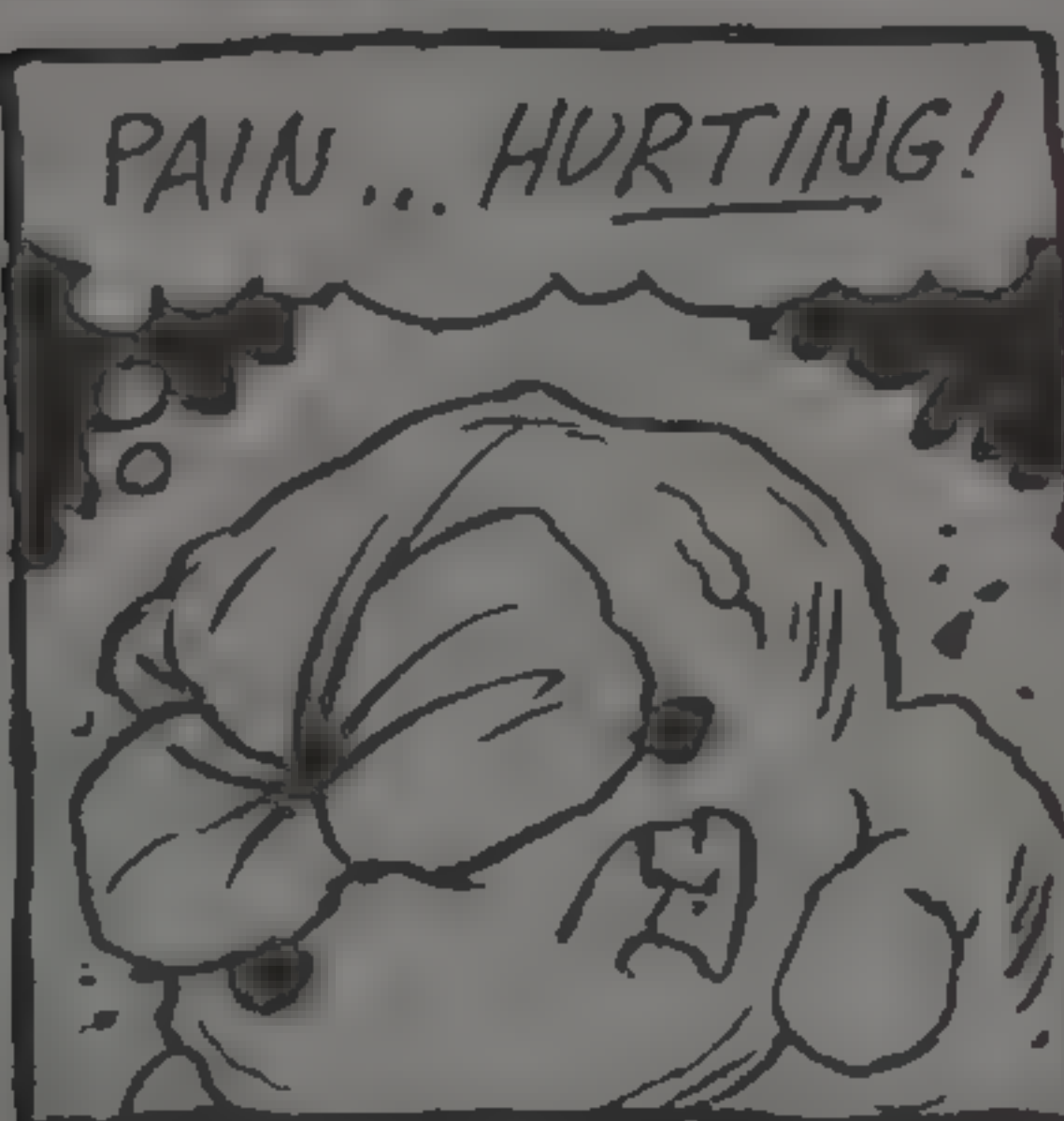
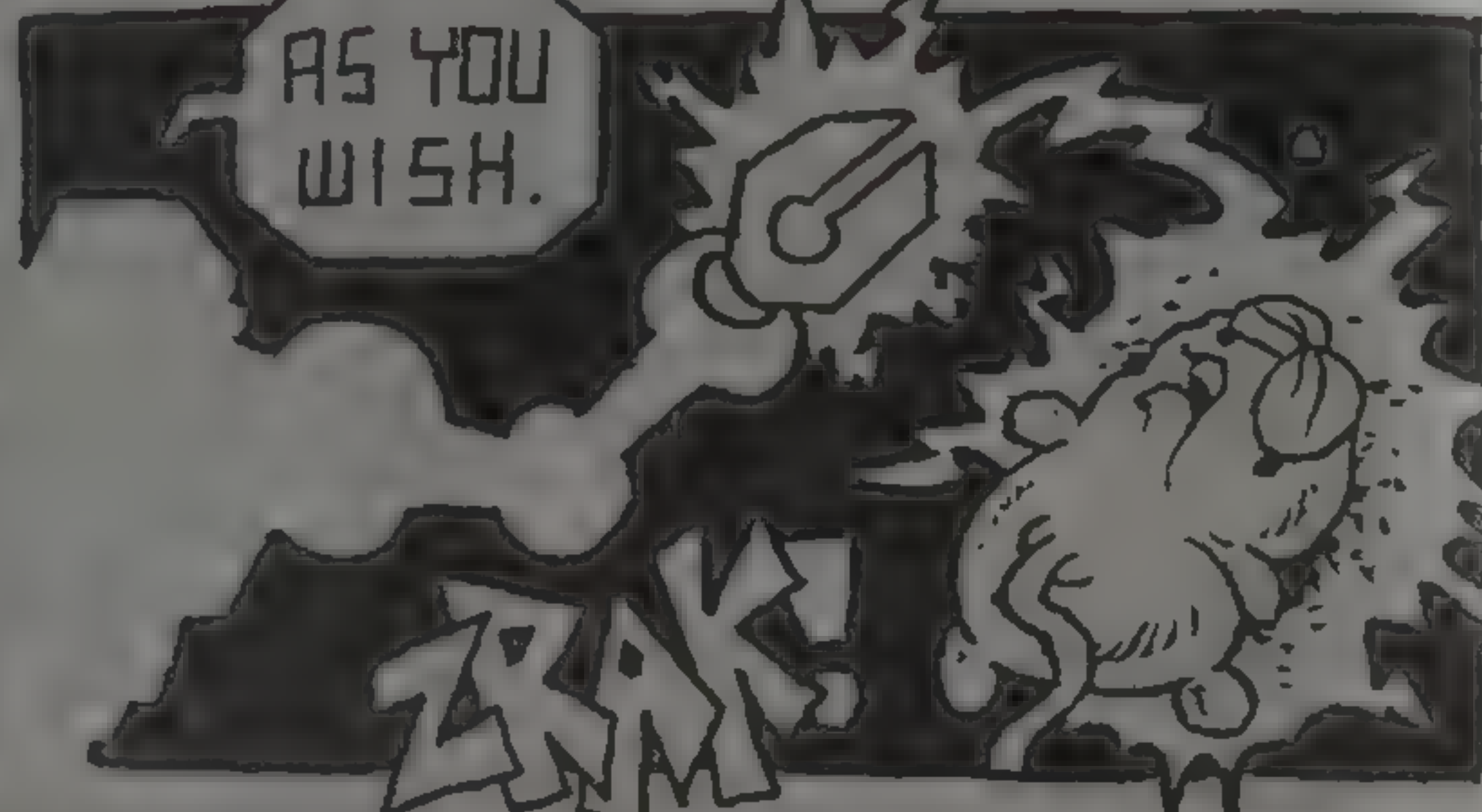
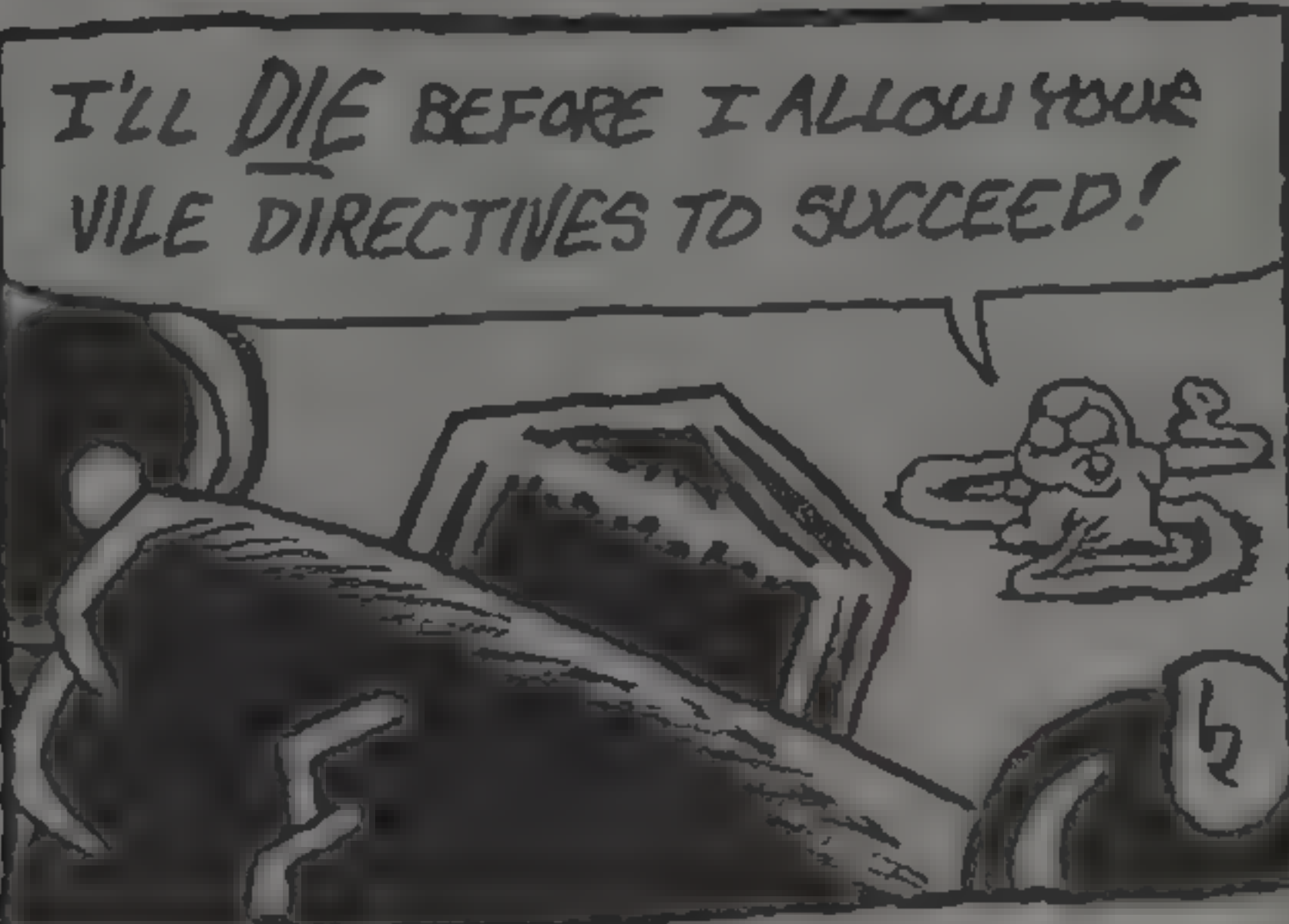
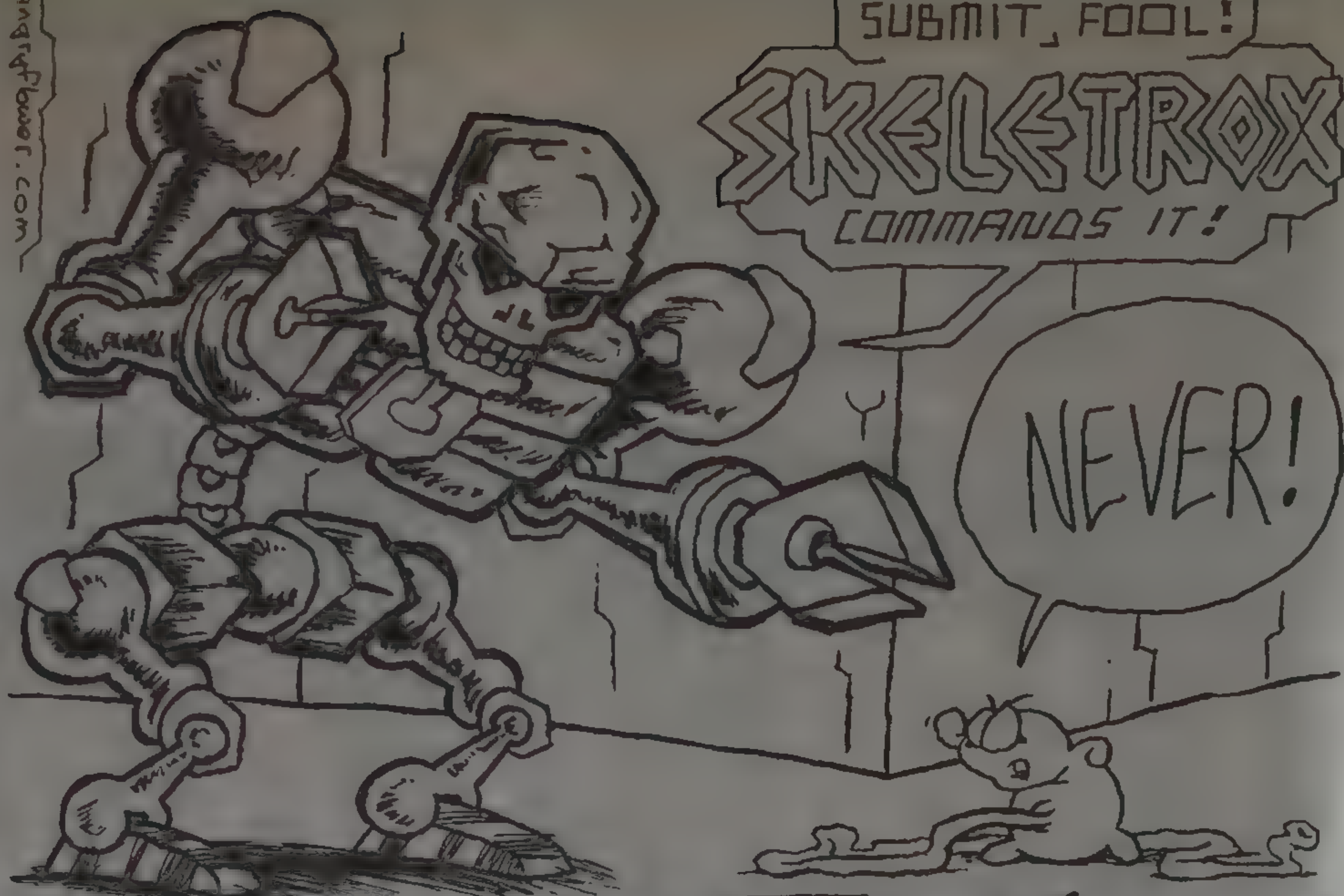
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# Anyone but Calgary, anyone but Calgary ...

HOCKEY

## IN THE BOX

DAVE YOUNG AND TB PLAYER  
inthebox@vancouverweekly.com

Normally "In The Box" opens with a summary of the previous week's scores. We'll just avoid that bad news. Today, this entreaty to the hockey gods will take its place. Dear hockey gods: Why? Why no playoffs, cruel spirits? Did we not sing loudly enough during the anthems last spring? Did we not burn and pillage enough of Whyte Avenue to please you? Are TB and Dave too cool? Or too smart? Too good-looking, perhaps. No? That's not the problem? Too bad. We were sure it was the "too smart" thing.

**MISERY WANTS COMPANY** As a desperate second choice, Oiler fans are starting to warm up to the Colorado Avalanche of late. Is it because of Ken Klee's cool giant chin? Is it because they have a rookie blueliner named Jeff Finger—who would have been the perfect defensive partner to former Av Adam Foote? Nope. It's because Colorado has an outside chance to knock the (yuck) Calgary Flames out of the playoffs. Come on, Joe Sakic. Let's go Wojtek Wolski. Give poor Oiler fans something important to cheer for—someone else's misery. Someone with a red flaming C on his or her sweater. DY

**PAIN. THE REAL KIND.** As of press time, the Oilers are missing Lupul, Stoll, Moreau, Reasoner, Staios, Hejda, Tjarnqvist, Roy, Gilbert, Hemsky and Nedved. That's three concussions, two knees, three shoulders, one inflamed pubic bone (vikes) and one case of the flu. I'm sure that there were hurting bodies last year too, but there's just no point in aggravating anything when you're essentially playing out the string. TB

**BRILLIANT HOCKEY MIND SPEAKS** For lack of any real evidence, insight or thought, here's my picks for the Stanley

Cup final matchup. The Minnesota Wild will take on the Pittsburgh Penguins. Before you start gambling, read on. DY

**MORE LIKE IDIOT FESSES UP** I love hockey pools. I can't recall ever winning any though. This year I've already finished second last against the young bucks at the University's Gateway newspaper in their hockey pool. I'm sitting in second last place in a pool held amongst the gang in the Oiler press box and I've got a fairly solid lock on dead last in our work pool. At least I won't be tempted to take any Oilers come playoff pool time. I can choose with my brilliant hockey mind alone and not my feeble homer heart. And still lose. DY

**LOOKING BACK** On Mar 21, 1994 the Oilers traded then-captain Craig MacTavish to the New York Rangers for young speedster Todd Marchant. MacTavish joined former Oiler teammates Mark Messier, Adam Graves, Esa Tikkanen, Kevin Lowe, Jeff Beukeboom and Glenn Anderson to win the Stanley Cup that year. Marchant joined an Oiler team that missed the playoffs for the second of four straight playoff-free seasons. DY

**A LITTLE ABOUT THE ESKS?** Edmonton Eskimo speed demon receiver Ed Hervey (age 33) retired this week. I'll file that one in the "Another Tidbit to Make Dave Feel Old" Department. This won't help. Long-time Eskimo Bill Stevenson passed away this week. Stevenson was the first pro athlete I ever met, getting a picture taken with the behemoth in Grade 1 or 2 at the Millgrove School Ski and Skate Swap. Make that Old and Sad/Wistful. DY

**ANYTHING BUT MINOR** Finally, last week some good news. For the next three seasons the Oilers will have the Springfield Falcons as their primary AHL affiliate, ensuring that Robbie Shremp has a place to call home while he's hot-dogging and-not playing any defence. TB

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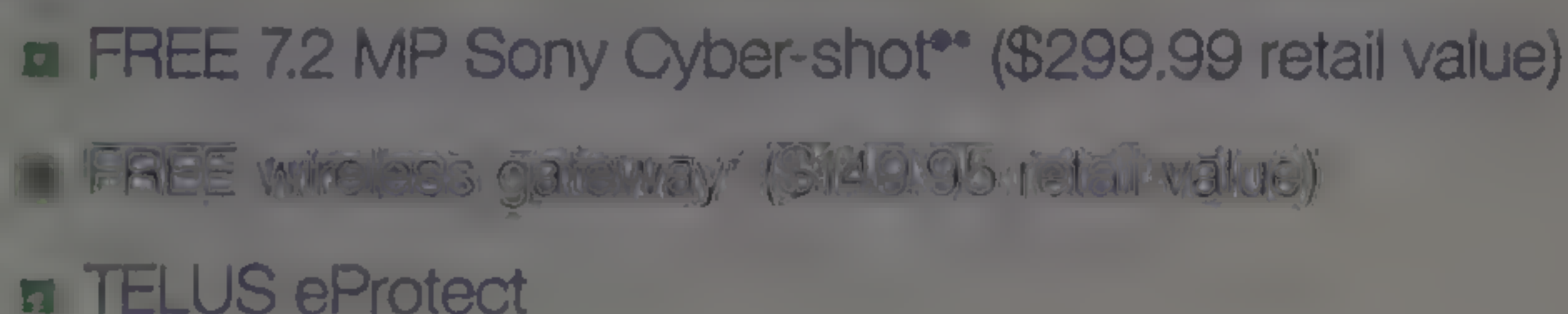
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CHICKEN FOR LUNCH / 16



NICE LEGS / 17



# Restaurant may have been A Ruina, but the meal certainly wasn't

JENNIFER MARIE LEWIN / jennifer@vueweekly.com

The scenic coast line caught and held our attention. Amazingly warm people welcomed us with open smiles. However, one of the first things we noticed on our trip through Portugal is how the Portuguese love to eat.

Food and drink is everywhere—from snack bars and coffee shops to fine restaurants and innumerable kiosks selling roasted chestnuts and freshly made nougat. It was refreshing to be offered samples of almonds and figs (plus liquor and port) without warnings of food allergies or signing a waiver promising not to sue. Our daughter received more fresh oranges, candies and pastries on a single walk past a seniors' complex than she did on Halloween. This was my kind of country.

Portugal's food is as diverse as the castles and churches scattered across the land. We spent the majority of our time in the Algarve area in southern Portugal, so seafood was the dominant entrée of choice. And, we were told, nowhere could we find a more traditional and unforgettable meal than in **A Ruina**, one of the most renowned restaurants in the Algarve.

Housed in the remains of a Moorish castle overlooking the ocean, the atmosphere is guaranteed to make a memorable evening even if you came just for coffee and dessert. Rustic stone walls and crudely carved windows revealed ocean views. Medieval mahogany tables and benches filled the dining area, while a glass case displayed a panorama of fresh fish, squid and shrimp.

A Ruina has no menus. A single white board stated the price of each fish per kilogram. If you don't care for an aquatic feast, this is not the place for you. What you see in the case is what the chef can prepare, in the way he feels is best, with seasonal vegetables and boiled salted potatoes.

**OUR FAMILY ARRIVED** somewhat disheveled after a day at the beach. No eyebrows raised as we carried our sandy stroller, picnic basket and dirty preschooler up the steep stairs. A Ruina was nearly empty this evening, which was fairly typical for a restaurant off season. Between April and September, reservations are strongly recommended.

After our fun in the sun, we decided to forgo the tempting Portuguese wine list and order more hydrating drinks. My husband ordered a Coke, while I decided on a mineral water (both 2.25 euros). There was a selection of 12 seafood appetizers. Though



PORTUGAL

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all seemed tempting, we were pulled by the fresh octopus salad (10 euros).

With our drinks came bread, sardine paste and butter. These usually accompany any formal meal, but the price is never mentioned until the bill is calculated. The price can range from being included in the meal, to two euros a bun with butter and the paste extra. So unless you like surprises, ask in advance. In this case, our pre-appetizers came to two euros in total.

A heaping plate of octopus salad arrived at our table shortly after and went well with the bread and butter. Thick, meaty pieces of purple octopus were mixed with sharp onions, juicy tomatoes and crunchy cucumbers. This was octopus at its best, fresh and succulent. With a simple oil vinaigrette, the ingredients were able to shine through without being masked in a heavy dressing.

Our fish of choice for the evening was the medium-sized gilthead sea bream (18 euros each). Reputed to be the finest of all sea breams, the gilthead is found off the Mediterranean coast. After our chef cooked it over an open flame with sea salt and parsley, the sea bream's white flesh was tender and flaked away easily with a fork. The gilthead sea-bream held an

intense flavour, but was refreshingly less "fishy" tasting than some of the oilier fish found in Portugal, such as the sardine or sword fish. The accompanying crisp green beans, sweet baby carrots and new potatoes were so fresh that I felt like I was eating candy.

**AFTER OUR PLATES** were cleared, we were given a leisurely amount of time to glance over the dessert menu. Unlike North Americans, who rush in and rush out of their restaurants, the Portuguese like to linger over their dinners. The dessert menus are often as large as the main ones, and sometimes deciding is equally difficult. Fortunately, our server suggested the traditional Algarvian-style fig cake (3.50 euros) to share. I also ordered a café con leche (2.50 euros), having grown quite attached to my new espresso drink.

A slice of cake arrived, densely packed with figs and almonds. Not overwhelmingly sugary, it was enough to satisfy my sweet tooth without causing dental trauma. Furthermore, Portuguese portions are large: after a big meal, one dessert divided well between the three of us. Watching the sun sink into the ocean while finishing the last drops of my coffee, I couldn't think of a better way to end the day.

My daughter had other plans. She wanted one last walk along the beach to say goodnight to the ocean. I caved in to her request; after such a gratifying meal for 56 euros without tip, I could use the exercise. ♥

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# The early bird gets the Chicken For Lunch

TANIS McLEOD / [tanis@vancouverweekly.com](mailto:tanis@vancouverweekly.com)

The regulars call it "Crack Chicken" and line up 40 deep to get a taste. Its reputation is legendary—for over a year now I've heard about how good the food is at **Chicken For Lunch**.

Personally, I was skeptical. This is a fast-food establishment buried deep in Scotia Place. How good could it be?

That sentiment was met with astonished gasps and stunned silence before a coworker summarily marched me through the pedway system and up to the counter at Chicken For Lunch. Or at least as close to the counter as we could get, as it was now 11:45 am and the lineup was already 25 people deep.

I peeked over the heads of those in front of me to get a glimpse of this mythical place. The food court stall is nondescript at best: three metres of counter space displayed a variety of battered chicken, steamed vegetables and sauce. A cooler of canned juice and pop sat to one side. A lighted menu box hung on an orange-tiled wall.

According to two guys in line behind me, it was the daily rotation of specials that attracted the crowd. Thursday was curry Thai chicken day. (The hot and dry chicken, available every day, is the popular dish likened to crack.)

By that point, there were at least 20 people in line behind me in addition to those in front. I surveyed in bewilderment the three other outlets in this little subterranean food court. There were one or two customers ordering at each. I noticed some tasty-looking fare at the Italian place, so I asked, "Why don't people just go there?"

"You'll see," I was told, in tones that indicated I had asked a damn fool question. Other patrons were beginning to stare.

**THE LINE MOVED FAST**, and we were getting closer to the front. I was beginning to panic, because I could see how quickly the petite woman behind the counter hustled orders through. Styrofoam clamshells were lined up, pre-



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filled with noodles and rice.

Amy, the owner, recognized every customer and addressed each by name. She automatically served what you ordered before, so you'd better be quick if you want to try something new. The IT guys behind me in line informed me that they had once missed their regular visits for a few months. Not only did Amy remember their names and orders on their return, she'd berated them for their absence.

I worried that I would hold up the line. Images of humiliation at the hands of Seinfeld's Soup Nazi filled my head. My coworker Gene, who lines up every Thursday and Friday, assured me I would be fine. All I had to do, he informed me, was make a choice from the list of specials displayed on the counter, and the culinary dynamo behind the counter would take care of the rest.

He was right. Amy looked me up and down when I asked for the crispy lemon chicken. She declared that my order would be small (\$5.25), because I am a small woman—her description, not mine. Gene told her it was my first time at Chicken For Lunch, and she

piled my clamshell high with extra chicken selections for me to try.

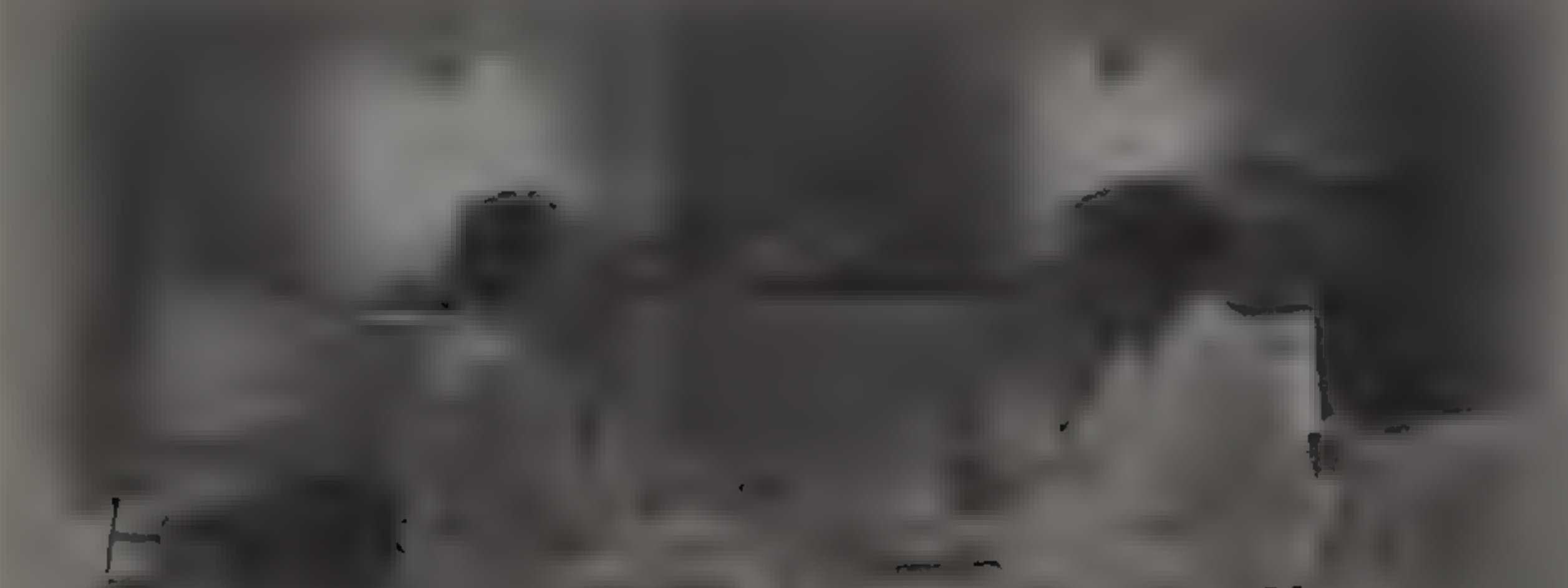
I was handed a container nearly bursting at the seams. I wondered what the medium (\$6) and regular (\$6.75) sized servings looked like. Amy snapped a rubber band around the container to keep it closed. "There you are, my friend," she declared. "Come back when you are done and I'll give you more to try." When? Next week? It would take me that long to eat what I was holding. She must go through tons of rubber bands.

**I HADN'T ORDERED** the fabled hot and dry chicken because Gene had warned me that specials listed with more than one "pepper" are spicy. Hot and dry chicken was listed with two. Monday's Korean chicken was the spiciest, with four. We agreed that he would order the spicier dish and let me have a try. I got a fountain drink (\$1) and paid in cash. They don't accept debit cards because it would slow down the line.

We sat at a table, and I surveyed the food heaped in my shell, wondering where to start. I knew where I would end. Let's begin with the familiar, I thought as I combined rice with lemon chicken. I was surprised at the sweet taste of the rice and the zing of lemon as I bit in. Next was ginger chicken.

CONTINUES ON NEXT PAGE

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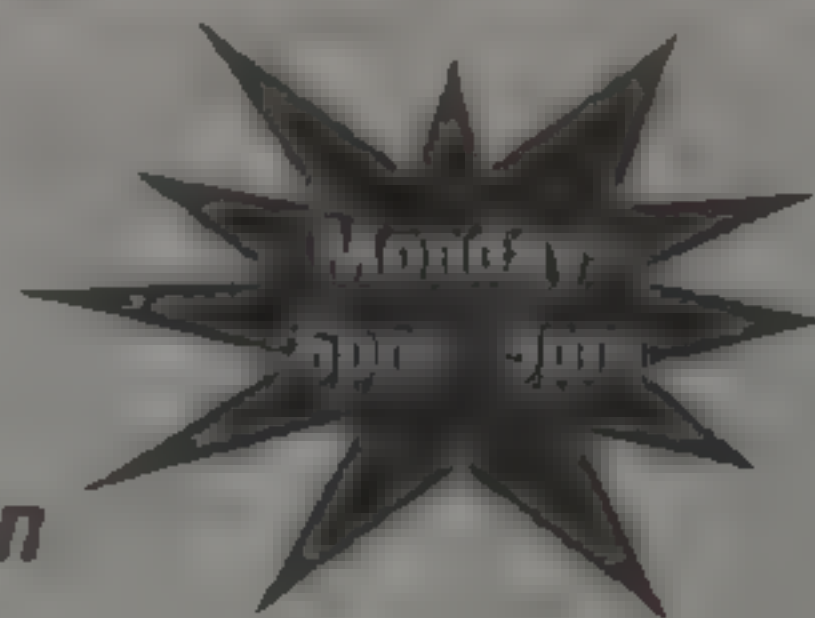


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# FOOD NEWS! DISH WEEKLY

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Food Bank donation, eh?

**GO VEGGIE OR GO HOME** At Four Rooms, Henry Song is pulling off the gloves. He's tired of people dissing rabbit food, so he is devoting a Supper Club evening to showing you carnivores what vegetarian cuisine can do! On Wed, Mar 28 at 6 pm, Song will host a five-course vegetarian dinner featuring a Thai coconut hot pot, truffled mushroom sticks and a roasted tomato bomb. I have no idea what that means, but it sounds awesome. Call 426.4767.

*Dish Weekly spills the beans on culinary happenings around town. Got an event, an announcement or some unsubstantiated gossip? Email dish@vueweekly.com or fax 426.2889.*

## CHICKEN FOR LUNCH

CONTINUED FROM PREVIOUS PAGE

which proved just as tender with a bit of a kick as the smooth taste of the spices spread across my tongue.

I quickly polished off some pineapple chicken, enjoying its crispy batter and tangy chunks of fruit paired with crunchy broccoli, carrots and green beans. I was fast becoming a convert with every bite. One of the diners who had glared at me in line stopped at our table, pleased to see that I now understood.

"Amy studied the recipes in China," he said, "and imports fresh spices." In his opinion, that's what sets Chicken For Lunch apart.

The chicken preparations are

slightly spicy, and each bursts with a tantalizing flavour that makes it unique. A few more bites and my taste buds were ready for crack. I ordered Gene to bring it on, and bring it on he did. Bits of red pepper dotted a light tempura batter wrapped around juicy, tender chicken. The dish was heavenly, and I ate both our shares. I figured Gene could always go back for more. Our one-hour lunch allotment was almost up, so we wrapped our leftovers and headed back to work.

I will never doubt this mecca of food court bliss again. I have seen the light. I can't wait until Friday, when the special is teriyaki chicken drizzled with an amazing sauce. I bet if I get there at 10:15, I'll make the front of the line. ♥

## Hop away from this Gallic bunny in a juice box

**WINE NICE LEGS**  
JAMES LYLE  
nicelegs@vueweekly.com

**2005 FRENCH RABBIT  
CABERNET SAUVIGNON  
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Wine vessels are evolving, folks. Instead of bringing home a skin or bottle of wine, you can now pick up a tetra pack.

Apparently, this new packaging is better able to protect wine from disastrous contact with oxygen. As an added bonus, the tetra pack is supposed to be more easily recycled. So, is this the next frontier of wine packaging or just a lame gimmick? In a valiant effort to save *Vue* readers from the agony of uncertainty, I accepted the challenge to find out.

When I picked up this cabernet sauvignon, I had some high expectations. The 2005 French vintage was amazing and a reputable wine review spoke well of the selection. I picked up a pack, headed home and prepared to remodel my wine cellar.

I poured myself a glass of this deep, ruby red wine and was disappointed to find that it was almost entirely lacking in nose—there wasn't even a hint of fruit or alcohol. My disappointment mounted as I took my first sip.

Weak and limp, this cabernet sauvi-



gnon's flavour lacked body and structure. Perhaps I had tasted it too soon? I let the glass rest for a while before returning for another taste. Sadly, while the second taste boasted an improved structure, the fruit remained unchanged.

Don't waste your time refitting your cellar for juice boxes. This wine just isn't worth it. ♥

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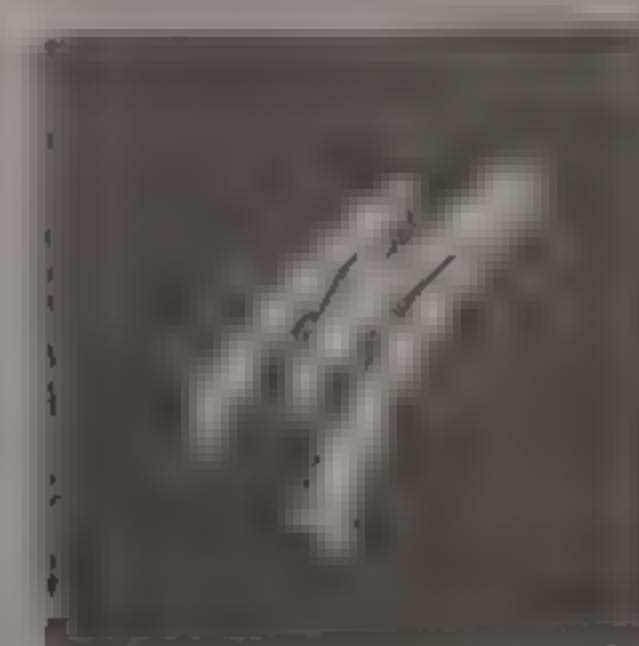
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## A mountain of horse whisperers found in Golden

STEVEN KENWORTHY / [steve@vuweekly.com](mailto:steve@vuweekly.com)

Things have come a long way in the last few years in Golden, BC. Since the local ski hill was purchased and transformed into **Kicking Horse Mountain Resort** seven years ago, the area has become a magnet for mountain and snow lovers world-wide. News of the varied terrain, huge vertical and plentiful powder has spread like wildfire among those looking for the next great ski resort

### RIDE KICKING HORSE

Kicking Horse's newfound fame is evident every time you ride the eight-person Golden Eagle Express gondola that serves as the resort's main lift. The common denominator among almost all the fellow passengers you talk to is a passion for the place. Everyone from the new and long-term locals to the international guests at

Kicking Horse see it as the place where they can still ride some of the best terrain and conditions anywhere without all the attention and crowds that nearby Lake Louise and Sunshine Village are known for.

An early March trip to Kicking Horse found the resort in great shape, and in the midst of the biggest snow-fall season in its seven years of operation.

Before even getting on the slopes we had to battle one of the biggest drawbacks of Golden—the highway getting there. With just 20 km to go and visions of a two-day slopeside getaway dancing in our heads, we were stopped due to a mudslide east of Golden. The detour route through Radium added another three hours onto the trip, but fortunately our accommodations were at the new Palliser Lodge, one of the only places at Kicking Horse that has a front desk that is staffed 24-hours.

The early morning check-in led to a late start the next morning. What appeared to be just a skiff of new snow outside the window was actually 11 cm of fresh dry powder 1 260 metres above us on the top of the mountain. It's such a high mountain that—unlike the majority of the other Rocky Mountain resorts at that point in the season, which are icy in the morning and softening to slush by the afternoon—the snow was silky smooth all the way down to mid-mountain all day long.

The only problem was that the sweet snow on top emphasized the need for more lifts that just service

the upper mountain. To stay up on the Stairway to Heaven quad, the one lift that starts and ends in the high alpine, limits your choice of runs to the one ridge and Crystal Bowl, the largest of the three inbounds alpine bowls that comprise Kicking Horse's amazing upper mountain. Having to ride down the entire length of the mountain almost every run was a pain because the crusty conditions on the lower mountain burned up leg energy that could have been better used taking on the steep chutes and riding over the blanket of fresh that lie on top.

**THAT EVENING WAS** a chance to see exactly what our accommodations were like. The Palliser Lodge is one of Kicking Horse's newest accommodation options and is aiming to be the mountain's best. Our suite was a fully outfitted one-bedroom apartment that touched on luxurious, with its fireplace, heated bathroom floors and stainless steel appliances.

"We want to be a five-star," explains Palliser general manager Trevor Carr, who is guiding the lodge through its first winter of operation.

"It's not there yet," he continues. "We've still got work to do with the weight room and the main outdoor hot tub, but we want to offer the little extras that make people remember this place."

A combination of studio, one-, two- and three-bedroom suites are spread throughout the 66 units in the Palliser Lodge. While it is a strata hotel, with each unit owned by a single owner, there are still many units that are put

into a rental pool, so there's a chance for the public to experience the Palliser too.

On-hill, there are a few shops and restaurants with many more to come. Eventual plans for a pedestrian-only village centre and more lifts are slowly taking shape, but you have to remember, even Whistler wasn't built in a day—or even a decade—so Kicking Horse will eventually get where it's headed.

Hopefully, the passion the place has created in the hearts of Kicking Horse fanatics won't be sacrificed by continued growth. People are still proud to point out that even on its busiest day, Kicking Horse hasn't surpassed the one skier/snowboarder-per-acre threshold—meaning that with 2 750 acres of in-bounds terrain, there have never been more than that amount of skiers in a single day.

Already, when you talk to the Kicking Horse diehards, they aren't eager to have the word spread about the place too loudly.

"Too steep, too rocky, too many stumps—tell people that about this place," grinned one season-pass holder during a gondola ride conversation. "It's so nice just the way it is."

As much as I would like to help, I would take a Kennedy assassination-sized cover-up to keep Kicking Horse a secret.

Adult lift tickets range from \$57 to \$60 this time of year, and leave yourself a good four and a half to five hours to get there from Edmonton. Just don't tell the locals where you read about it. ▽

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## How steep is steep?

**SKI TIPS**  
COLIN CATHREA  
colin@viveweekly.com

Have you ever been watching a ski or snowboard show and heard the narrator describe the steepness of the slope in degrees? We all know a 90 degree slope is straight down, while a 45 degree is half of that. But when you look at a 45-degree slope as a mathematical diagram, it doesn't look that steep. Be forewarned, looks are very deceiving.

When someone refers to a 40-degree slope, what does that mean to you? We can look at a 45-degree angle and see that it looks somewhat steep, but looking at a line on a page and skiing 45 degrees are two different things altogether. So here are some descriptions on steepness ratings and how they translate to manoeuvring your way down them.

**30 Degrees:** This has enough drop to cause you to slip and slide if you fall. It's average for a steep section in a blue (intermediate) run. Will cause adrenaline increases in most average skiers.

**35 Degrees:** About the pitch of your average European black or North American black-diamond. Not quite enough to warrant a new entry into your will, but enough to send you rocketing to the bottom after a fall. No shiny clothes allowed.

**40 Degrees:** The steepest pitch you will find on Marmot Basin's cut runs. Things are starting to get tricky. Enough to get the intermediate skier's heart racing. This will get you to 60 kilometres per hour in under 10 seconds.

**45 Degrees:** A fall at this angle can really hurt and will involve as much time in the air as in contact with the snow. Half way to vertical, this is where serious skiing begins. Controlled turns are advised. This is where the quick unweighting principles are applied. Keep turning until the skis come all the way across the fall line.

**50 Degrees:** Standing, you can now touch the slope with an outstretched arm and hand. Turning involves an edge check that kills your speed almost completely, a brief free-fall as you swing your skis in the direction of the fall line and then a shower of white dust as your skis fight to counter this sudden acceleration. Don't fall.

**55 Degrees:** Hold your breath and pray that your bindings can take the stress of extreme breaking. A parachute and rip-cord might come in handy.

**60/70 Degrees:** Shoulder to shoulder with the slope, you are fighting a free-fall to the bottom. The uphill ski is in the vicinity of your stomach and pleading for forgiveness. Don't do it. Those who do practice on short pitches in case a tumble occurs. There is no room for the slightest error. Screw up and die.

Here are some tips to surviving the steeps:

1. Practice short jump turns on a flatter slope, taking off and landing on both feet and with a wide, balanced stance.
2. Once on the steep: Use your pole plant as a positive aid of support and balance, helping you to establish control before the next turn. Keep your upper body and hips facing in the direction of your descent—your legs must do all the turning.
3. Always wear a helmet.
4. Be with a ski buddy. Have an easier route out if necessary. ▼

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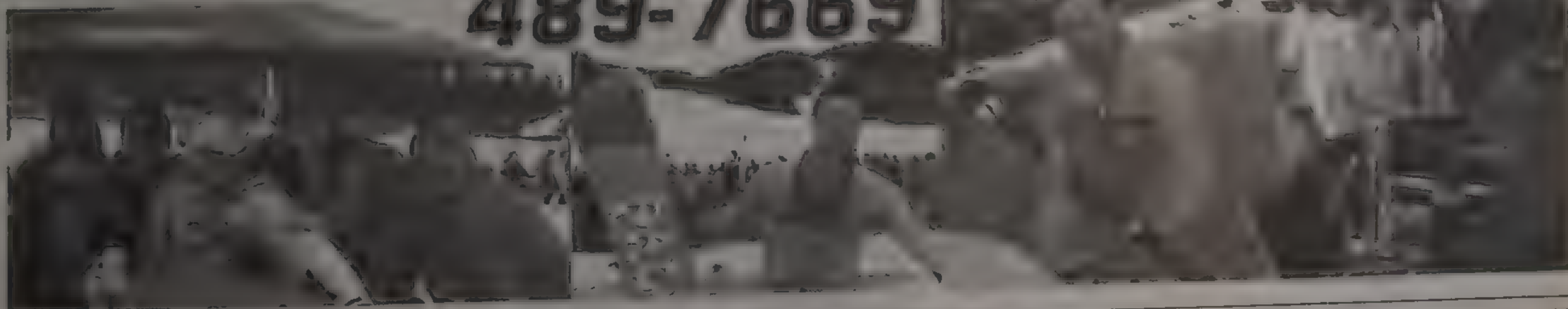
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# Neil Edgeworth Memorial Banked Slalom keeps the fires for snowboarding stoked

COLIN WISEMAN / colinw@vancouverweekly.com

The Neil Edgeworth Memorial Banked Slalom (NEBS) is rooted in Canadian snowboarding history. Originally known as the "Inland Banked Slalom" back in 1987, the event was resurrected in the memory of influential Canadian snowboarder Neil Edgeworth, who lost his life in an avalanche in 1997.

Occurring annually at Big White Ski Resort, the NEBS always features some of the most influential Canadian snowboarders of the past and present, like the owner of Stepchild Snowboards and star the infamous Whiskey video series, Sean Johnson.

"Snowboarding is different than most sports," explains Flynn Seddon. He's the man behind the NEBS, as well the BC Snowboard Association president and Big White's terrain park manager. "We share something that is not lost as the sport grows. That is what this event is about, keeping that alive."

Held in warm and wet conditions at Big White Ski Resort, a 45-minute drive outside of Kelowna, BC, the NEBS attracted competitors from all over Western Canada and the United States on Mar 17 and 18 for a weekend of friendly competition. The event is held every St Patrick's day weekend, and this year costed \$50 to enter

## NEWS RACE

for amateurs, including a buffet dinner and discounted lift tickets.

One of only two banked slalom events in North America (the other one being the Mt Baker Legendary Banked Slalom), the race is fairly straight forward: competitors in 11 different categories divided by age, gender and skill level, get one timed run down the race course on each of the two days of the event. The slower of the two times is then discarded and the better time determines a rider's placement.

However, for some competitors, simply making it through the course cleanly can be a difficult task. This year's course began with a steep drop out of the start gate just under the top of Big White's Ridge Rocket Express chair lift before a 90 degree sweeping corner deposits the racer into a natural gully speckled with trees and rocks. After a dozen or so tight and choppy corners, the racer then traverses across Upper Speculation into four long, sweeping boardercross style turns set on the walls of the old half pipe, finishing just above the resort village.

With the average run lasting



around a minute and a half, it is typical to see competitors collapse, chest heaving, after they cross the finish line, having pumped every bit of energy out of their bodies in pursuit of the fastest time.

However, as evidenced by the results in the men's 19 and over category from this year's race, every last bit of effort counts. The second place finisher Clayton Nickerson crossed the finish line with a time of 1:26.50,

a mere .02 seconds behind the winner Matt Galina's 1:26.48. With results this close, taking any time to relax and stretch your legs can mean the difference between the podium and eighth place.

**ALTHOUGH THE BANKED SLALOM** receives a great deal of support from the snowboard industry (with \$50,000 cash and close to \$30,000 worth of merchandise to reward competitors for their efforts this year), the prizes are not the main focus of the NEBS. Instead, the race is about being able to enjoy the mountains with old friends and new acquaintances.

"It allows every one young and old to share a cool weekend together," Seddon says. "The real reason we are here is to get back to simple roots. Snowboard for fun. Enjoy the company of your friends and meet new ones."

The atmosphere in the Happy Valley day lodge on Sunday afternoon attested to that. Close to 200 competitors crammed into the usually docile cafeteria, wind burned faces animated with laughter as Seddon stood in front of the crowd, a microphone in one hand and a beer in the other, thanking everyone for his "best weekend of snowboarding in 10 years."

To his right, a table full of young snowboarders scrambled for free stickers next to a who's who of Canadian snowboarding history. I sat back and took it all in over a cold beverage, content with my weekend.

I may have missed the podium again this year, but I will leave with something more important: a renewed stoke for the sport of snowboarding and a sense of pride in what the sport represents. As long as the memory of people like Neil Edgeworth is alive in events like the Banked Slalom, so is the soul of snowboarding. ▽

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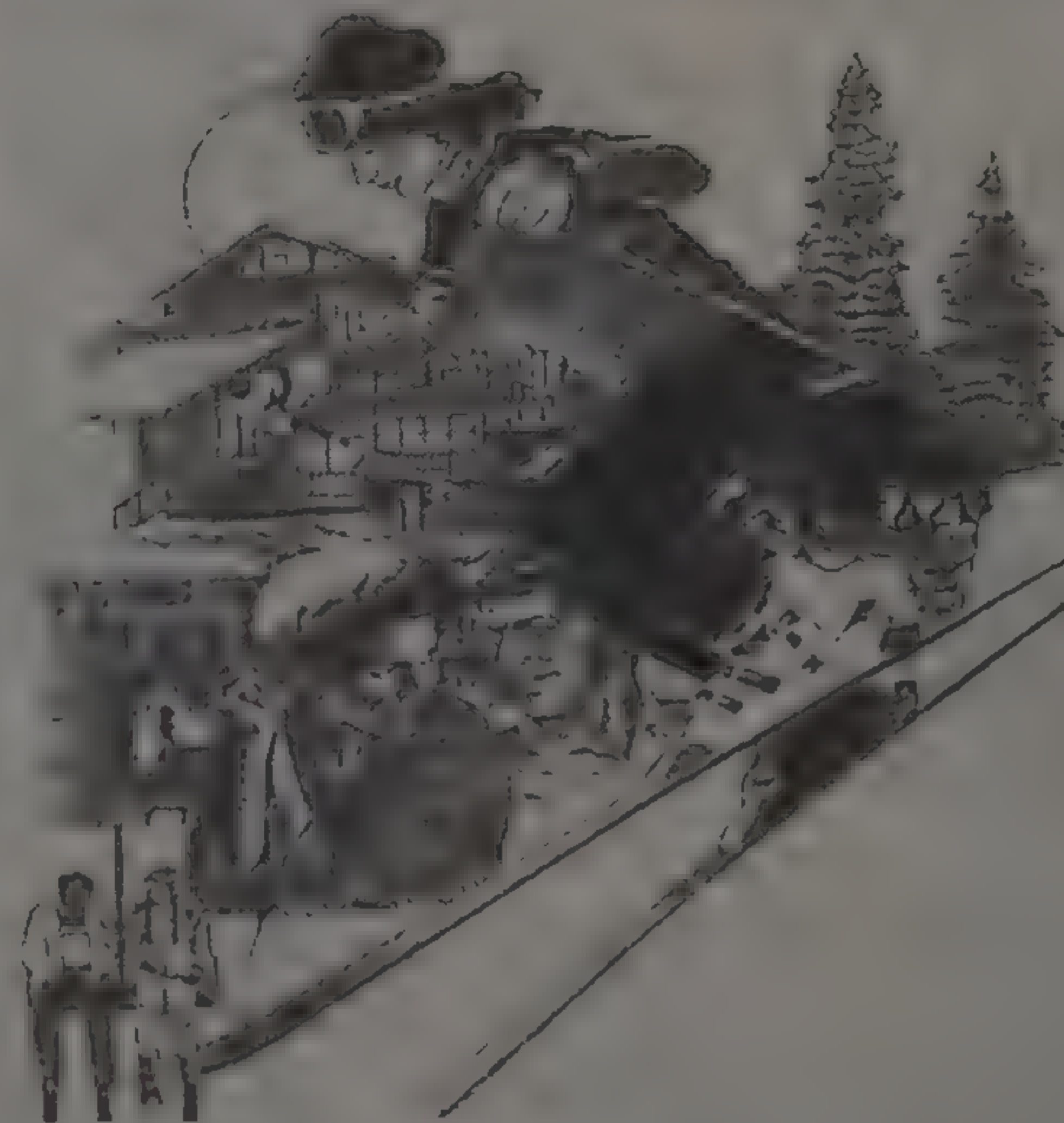
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## It'll have you seeing Red

HART GOLBECK / hart@vancouverweekly.com

The folks at Red Mountain Ski Resort near Rossland, BC have decided that the best way to attract new skiers and boarders is to offer free lift tickets.

On Mon, Mar 26, Red is offering complimentary lift passes all day long. Lifts will be operating as scheduled from 9 am to 3:30 pm. Red caters to cities like Portland and Kelowna but these freebies aren't limited to the locals. So if you're out there for the weekend and you

**FREE** Along with the free passes, Red's Snowsports School instructors will be offering \$10 group lessons for everyone. In addition, specials on meals and rentals will be available all day. If you haven't visited Red in a while, this would be a great opportunity to check out their new runs, après-ski fun and Rafter's lounge.

Fabulous snow conditions don't hurt, and currently Red is boating a 230cm base, seasonal temperatures and a forecast with more snow to come.

If you really want to adventure, take the money you saved on Monday and put it towards some Big Red Cats powder skiing. Located just minutes from the resort you can enjoy some untracked powder skiing for about \$310 per day. ♥

## Snow Train to snowy Marmot just got cheaper

HART GOLBECK / hart@vancouverweekly.com

Via Rail has reduced its Snow Train fare to Jasper. One-way tickets are now \$93 per person. It's probably still a little pricey for the average skier or boarder, but they're on the right track. Once they get down to 50 bucks, I'll start getting excited.

If you're heading out for the weekend, watch out for flying Babybel cheese bites. (I love those little red wax covered cheese snacks.) There's a big snow fest happening this weekend, with the promoters offering free product samples, free demos and free ski and snowboard lessons.

Next weekend, the Alberta Provincial Freestyle Championships take place at Marmot. The mogul run is usually near the Paradise Triple and these Alberta youths are definitely worth a look.

On Apr 15, there's a Kokanee Free Ride event at Marmot. This party originated at Whistler, and it must have been successful because it's all over the place now. If you want to register and try for some free lift tickets go to kokaneebeer.com and click on freeride. You need a pin to enter, which you can get by mailing Kokanee or buying a case of beer. ♥

## Easy Rider

Snowboards - Skateboards

### CONDITION REPORT

#### Local

Rabbit Hill — 60cm base, no new snow  
Snow Valley — 60cm base, no new snow; Open for Spring Break — March 26-30, 9:00-5:00. ETS bus #599 will be operating  
Sunridge — Closed for the season

#### Alberta

Canada Olympic Park — 50cm base, no new snow, all lifts open; half-pipe closed noon-9  
Castle Mt. — 67-310cm base, 14cm of new snow, 60 runs open  
Lake Louise — 202-231cm base, 26cm of new snow, all lifts and 139 runs open  
Marmot Basin — 170cm base, 25cm of new snow, all lifts and main runs open  
Mt. Norquay — 140cm base, 21cm of new snow, all lifts and runs open; night skiing every Friday  
Nakiska — 106cm base, 33cm of new snow, 5/6 lifts and 28 runs open  
Sunshine — 202cm base, 37cm of new snow, all lifts and 107 runs open  
Tawatinaw — 24 runs open

#### B.C.

Apex (Penticton) — 176cm base, 4cm of new snow, all lifts and 67 runs open  
Big White (Kelowna) — 236cm base, 10cm of new snow, 117 runs open; night skiing will close on Mar. 24  
Fairmont (Kootenay Rockies) — Base: very good, no new snow, all lifts and runs open  
Femie (Kootenay Rockies) — 278cm base, 18cm of new snow, 105 runs open  
Kicking Horse (Golden) — 256cm base, 35cm of new snow, 106 runs open (subject to avalanche control)  
Kimberley (Kootenay Rockies) — 155cm base, 24cm of new snow, 70 runs open  
Mt. Washington (Vancouver Island) — 356cm base, 18cm of new snow, 60 runs open  
Panorama (Invermere) — 54-167cm base, 21cm of new snow, 107 runs open; only 4 weeks left for skiing!  
Powder King (Pine Pass- northern BC) — 407cm base, 22cm of new snow  
Powder Springs (Revelstoke) — 83-188cm base, 8cm of new snow, 27 runs open  
Red Mt. (Rossland) — 235cm base, 11cm of new snow, 6 lifts and 16 runs open  
Silver Star (Vernon) — 205cm base, 28cm of new snow, 115 runs open; \$5 Fridays  
Sun Peaks (Kamloops) — 176cm base, 29cm of new snow, 121 runs open  
Whitewater (Nelson) — 316cm base, 21cm of new snow, 7 groomed runs open  
Whistler/ Blackcomb — 318cm base, 54cm of new snow, 82 groomed runs open, 40ft of snow (and counting) since Nov. 1!

#### U.S.A.

Big Mt. (Whitefish, MT) — 209cm base, 13cm of new snow, 93 runs open  
Big Sky (Montana) — 115-173cm base, 10cm of new snow, 3800 acres of open terrain on 150 trails  
49 North (Chewelah Peak, WA) — 120cm base, 3cm of new snow, 24 groomed trails  
Great Divide (Marysville, MT) — 63cm base, no new snow, 60 runs open, tickets just \$20  
Lookout Pass (ID-MT border) — 160cm base, 15cm of new snow, 22 groomed trails open  
Mt. Spokane (northern WA) — 106-203cm base, 3cm of new snow, 43 runs open  
Schweitzer Mt. (Sandpoint, ID) — 110-308cm base, 12cm of new snow  
Silver Mt. Resort (Kellogg, ID) — 165-255cm base, 20cm of new snow, 62 runs open  
Sun Valley (Idaho) — 53cm base, 3cm of new snow, 45 runs open; world's largest computerized snowmaking system (645 acres)

All conditions accurate as of March 21, 2007

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## Murder, mayhem, and more

### DIE-NASTY DIRTY LAUNDRY

dirtylaundry@vancouverweekly.com

"Men," sighed Diane Knotley, majority owner of the Die-Hards, "one or two accidental deaths in your company and they freak out!"

One of these deaths was murder at the hands of her ex-husband Ty Knotley. Hotshot Dwayne Minsky isn't freaking out, but he has decided that either aging team Captain Derrick Capilano goes ... or he does.

Derrick's life is great, however. In fact, Derrick's only low point came when he was watching *Dallas*; Skeets showed up and whined about his love life, so Jamie suggested he take a great risk ... now Skeets is plotting for a dead goalie to free up the man's wife.

Murder must have been on her mind; Jamie promised her husband she'd kill the current coach, Mitzie Doobie, so that Derrick won't get traded.

Meanwhile, Ty Knotley was haunted by the voice of the man he killed. It told him to kill everyone, but he had nothing to do with the A&W roller-skate waitress slitting her wrists; that was Doris, Cheryl and organist Jean Hammonds's fault.

Ty was looking to talk to Jean, his lover, for a moment's respite but found her making out with Minsky, instead. Minsky took off quick, and Ty quickly fired Jean. With the voice in his head screaming at him to kill her, and Jean choosing a woefully ironic time to mention that she knows what a killer sounds like, Ty was left with his hands around her neck.

Later, Skeets broke into Cheryl's bedroom and told her all about his plan to kill her husband ... and asked for her help.

Then Diane was hungover, her neck covered in a long scarf. The night before, she had shouted drunkenly at Ty to do as she directed to keep him out of jail ... and he was left with his hands wrapped around her throat.

So when a very cheerful Derrick showed up to find Ty collapsed over the bar, Derrick had to remark that Ty looked as bad as Diane. And while Ty muttered about her still being alive, the voice in his head told him to kill Derrick ... and he was left with his hands wrapped around Derrick's throat.

I'm told that the Die-Hards will play a game next week, but a lot can happen in a week. ♡

## Put on *The Overcoat*; we're going on a journey

DAVID BERRY / david@vancouverweekly.com

There wasn't any way Peter Anderson could have known just how big an international hit *The Overcoat* was going to be when creators Morris Panych and Wendy Gorling came to him 10 years ago and asked if he'd like to play the lead in the first full-length, professional production of a radically different type of theatre the duo had been experimenting with at Vancouver's Studio 58 theatre school.

But even well before it played to sold-out houses across several continents, Anderson knew he was getting involved in something quite special.

"I had seen a few of the shows they'd been doing, and I was incredibly impressed, so when they asked me, I didn't have to think very long," admits Anderson over the phone from Vancouver, where he's resting between stops on this 10th anniversary tour of the show. "I didn't really think something like it was going to come along again any time soon."

Needless to say, that's a bit of an understatement. Loosely based on a Nikolai Gogol short story about a meek, prosaic government clerk whose life is transformed when he buys himself a new overcoat—this version switches the clerk to an architect, and also features undertones of one of Gogol's better-known stories, *Diary of a Madman*—*The Overcoat* is a spritely unique bit of theatre. Told entirely silently and set to the music of Dimitri Shostakovich, it combines aspects of mime and dance with more



PREVIEW

THU, MAR 22 - SUN, APR 8

### THE OVERCOAT

CREATED & DIRECTED BY MORRIS PANYCH,

WENDY GORLING

BASED ON THE SHORT STORY BY NIKOLAI GOGOL

MUSIC BY DIMITRI SHOSTAKOVICH

STARRING PETER ANDERSON

CITADEL THEATRE (9828 - 101 AVENUE),

\$35 - \$60

traditional theatre, without properly becoming any one of them.

Anderson himself, though, is as uniquely suited to the play, if it can properly be called that, as it is uniquely staged. Though he grew up with a lifelong interest in silent film, mime, and clowns—"There's still a picture of

me when I was six going to the Ringling Brothers with my dad dressed as a clown. I entered a contest to be a clown for a day, but sadly I came in second," he says with a nostalgic laugh—he didn't explore until he graduated from his creative writing program, eventually ending up in Southern California for a mime program. Before he originated his role in *Overcoat*, Anderson spent many years acting the gamut between mime and straight story-telling, which helped cut the mould for the unique performance he's delivered on and off for the past 10 years.

NOW, A DECADE LATER, Anderson

says he's still enraptured with the role, in no small part because of the audience's reaction.

"This has really been like any long-term relationship for me: that initial excitement that slowly gives way to the deeper connection, and I can hear and see things in the show now that let me play with it in new ways all the time," he explains.

"But the one thing that never seems to change is how blown away audiences get by the journey, by the story we're telling and how it's told. It's an absolute joy to fulfill these spectacular expectations people have for it, and this has been the highlight of my career, certainly." ♡

## Don't read between lines, it's *What Lies Before Us*

DAVID BERRY / david@vancouverweekly.com

If there's one thing Morris Panych seems to be getting sick of the longer he sticks around Canada's theatre scene, it's the complete lack of a sense of humour that some people seem all too happy to live their lives with.

"There is just a certain kind of person, especially out here in Toronto, whose heads are stuck quite far up their asses, and they seem incapable of pulling them out for a little while to enjoy things," says Panych with a pith usually more closely associated with Irish playwrights of the late 19th century than Canadians of the early 21st. "It's quite the experience to have people take your work more seriously than even you want to take it."

Such has been the intermittent reaction to his latest work, *What Lies Before Us*. Based in a snowed-

PREVIEW

SAT, MAR 24 - SUN, APR 25

### WHAT LIES BEFORE US

DIRECTED BY JIM MILLAN

WRITTEN BY MORRIS PANYCH

STARRING MATTHEW MACFADZEN, DAVID

STORCH, WAYNE SUJO

CITADEL THEATRE (9828 - 101A AVENUE),

\$30 - \$50

in tent high in the Rockies in 1885, *What Lies* follows the claustrophobic bickering of two surveyors (Matthew MacFadzen and David Storch) slowly on the road to realizing they're not likely to see the outside of their canvas prison ever again.

Though critics have been attempting to parse through Panych's typically dense dialogue for a higher meaning—coming to mixed results in the process—Panych himself wants none of it. Sometimes two men in a tent is just two men in a tent, according to him, and everything will

go a lot smoother if you accept that from the get go.

"It was really just an excuse to write existentialist comedy, to stick people into a room they couldn't leave," Panych explains. "I tried to make it more naturalistic, tried to keep them as real people, so they end up arguing about politics and things like that, but that's really irrelevant: it's exploring what happens when you're stuck with someone else, and they could be arguing about red versus blue for all it matters."

PANYCH HAS ALWAYS been more Beckett than Brecht, though he admits that what's frequently drawing him to stories now isn't just absurd little set pieces—like, say, his absolutely hilarious *Lawrence and Holloman*—but the chance to look at absurdity in more fleshed-out, specif-

ic terms—like, say, the Governor General Award-winning *Girl in the Goldfish Bowl*, the other of Panych's plays to get a recent production in our city. For Panych, the realer the absurdity, the closer it tends to hit home, so long as you realize what you're in for.

"For me this play really comes from flying over the Rockies, and just realizing the mind-boggling futility of trying to traverse something like that, then imagining trying to string together a country from the pieces on either side of a divide like that," he says, though he does want to remind that this isn't some political metaphor. "Really it's about what we do when we realize the situation is absurd, that all these things are so arbitrarily put together at great effort and trying to figure out how, if at all, we can benefit from that kind of knowledge." ♡



# Cuckow crackles in *Monster*, despite the full-of-it Monty

DAVID BERRY / david@vancouverweekly.com

I'd like to sign off without reservation on the unequivocal praise that Kill Your Television's relentless brilliant production of Daniel MacIvor's one-hander *Monster* almost entirely deserves and almost surely will get, but there's a flawing edge in this diamond of a play that needs to be exposed if I'm to sleep well at night.

It's embodied in one character, the suburban teenager Monty, who relates the story of the gruesome, sadistic murder that serves as the centrepiece for the play's meditations on society's violent, gory, pitch-black side. To put it simply, the characterization of this teenager, a standard, disaffected type driven to suicide by the horror of the crime, is gross caricature to the point of being insulting, almost a kind of teenage blackface.

Having never seen MacIvor perform the play, I'm not entirely sure if it's the fault of the production or the script, but both probably deserve equal blame. MacIvor has Monty, a teenager, it needs stressing, use words like "stinky" to describe his uncle, which about sums up the depth to which he cares about catching the character's voice, the rest of Monty's dialogue trading off the same hackneyed, stereotypical "whatever" dialect that's an accurate representation of teenage life if your experience with them begins and ends with Hol-

## REVUE

TO SUN. MAR 25  
**MONSTER**  
DIRECTED BY KEVIN SUTLEY  
WRITTEN BY DANIEL MACIVOR  
STARRING NATHAN CUCKOW  
ROXY THEATRE (10708 - 124 STREET), \$15 - \$19

lywood and television.

Nathan Cuckow's characterization pulls the same tricks, and though he brings a certain panache to his blatantly by-numbers portrayal—he has the perfect thrust while flipping out his non-existent bob cut, for instance—it's still parochial and demeaning to his character, and with the script seems to suggest a kind of inexplicable and unnecessary contempt for teenagers.

There is no doubt, of course, that Monty is being used more to question what role our abject fascination with the grotesque plays in encouraging acts like the above-mentioned murder to take place, but that doesn't excuse the portrayal. If anything, it almost destroys the point: okay, the half-witted teens who only live in OC scripts can get a bit morbid, but what about us real people? That the same point could have easily and more effectively been made with any number of more realistic examples is strike three, I guess.

**NOW, THAT OFF MY CHEST,** I want to stress that the reason this admittedly little bit—maybe 10-15 minutes off the

90-minute running time—sticks so deeply in my craw is that the rest of this production is so cracklingly fantastic. Whatever is done wrong in Monty's portrayal is moved 180 degrees in the right direction everywhere else, pinballing from gut-level frights to cerebral comedy and vice versa, provocative and affecting and thoroughly engaging minute by minute.

I said in my recap of 2006's theatre season that I thought Cuckow was the actor of the year, and his performance here does nothing to dissuade me of that. Outside Monty, he brings nuance and understated flair to all of his roles, from his abrasive, sneering charisma as Adam, the ostensible narrator, to the unrestrained drunken glee of an absentee father dancing out cocktail names. The obvious tour-de-force moment is a dizzying set-piece that has recovering addict Joe relating the story of an unrestrained orgy of drugs and sex, which Cuckow nails, but my favourite portrayals were of depressed boyfriend Al and reserved film director Jerry "Buster" Foster. In both of these, Cuckow restrains himself physically, letting the disgruntled desperation and artistic naïveté, respectively, slip out in sighed-out lines and sideways glances.

Those performances are everything the unfortunate Monty isn't, some of the finest we're likely to see this year. ▼





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# Flyfisher's Companion lures gifted actors to ordinary-guy roles

DAVID BERRY / david@vancouverweekly.com

**T**here's a lot to like about Mike Melski's plays, but the best thing about them is their complete lack of artifice.

All Melski really asks of his characters, and the actors who play them, is humanity, as terrible and demanding as that can be to give. They need not make any great points, do anything especially grand, be in any way really remarkable—in fact, it probably helps if, like most of us, they're just the opposite.

His aesthetic is patently anti-extraordinary, or at least anti anything more extraordinary than even the plainest of us will go through: all the drama he could ever need is in the first few confused steps of a budding relationship, or settling the regrets that come from a lifetime's worth of mistakes—and why should we need any more than that? With a livingroom mentality, Melski seeks to examine nothing more than the way people—honest, everyday people—interact with each other, as boundless and beautiful a goal as can be aimed at in art.

This isn't to say that Melski always does it flawlessly, but nevertheless, in a medium where artifice can and often does overwhelm honest emotion—even, if not essentially, in the best of plays—it's tremendously refreshing to simply be presented with nothing more remarkable than two old friends, a little tired of life, a lot scared of death, both bound and separated by a lifetime of shared experience—more simply, human—on their last fishing trip together.

And because *The Flyfisher's Companion*, his latest, demands nothing more than that, it can plum into the joys and regrets of life with much the same power and elegance of a good, deep conversation.

**THERE'S NO DOUBT** that Shadow The-



**REVUE**

**TO SUN, MAR 31  
THE FLYFISHER'S  
COMPANION**

DIRECTED BY JIM DEFELICE

WRITTEN BY MIKE MELSKI

STARRING JOHN WRIGHT, GLENN NELSON

VARSCONA THEATRE (10329 - 83 AVENUE)

\$13 - \$20; PAY-WHAT-YOU-CAN SAT MATINEES;

2-FOR 1 TUE

atre's production of *Flyfisher* is helped by the crew working on it. Jim DeFelice is a director with a good ear and eye for natural drama, giving it both the room it needs to breathe and the subtle flourishes that can tip it over the edge when needed.

Better suited, though, might be Glenn Nelson and John Wright: both actors are tremendously gifted at striking at the soul of a character, using that innate humanity to grant gravity and pathos where often a script has none. Given one with the thoughtful touches of Melski, then, it should come as no surprise that both shine.

Nelson's Wes Clarke is a relentless optimist, a bit of an artsy flake prone to waxing poetic on fish and needling Wright's crotchety Don Acheson. Nelson's biggest strength lies in pulling

up the character's scattershot energy, laughing so hard he deteriorates into a horrendous coughing fit and unable to resist a smirking joke even as he's attempting to heal old wounds.

Wright's performance is defined more by sentimental stubbornness, a fear and sensitivity hidden under worldly concerns, and he makes full use of the range, just as howling mad one moment as he was frightenedly melancholy the last.

That said, the production isn't perfect: the first act, filled as it is chiefly with set-up, does lag a little as mostly two old coots riffing off each other and DeFelice does have a little bit of meddling tendency to strike up the music when the play starts to get more intimate—understandable, I suppose, but still intrusive on what's otherwise a quiet, private conversation.

These are all overcome in the last half-hour of the play, though, when Nelson and Wright's execution fully marries itself to Melski's realism: the two lay themselves and their mortality bare, binding themselves to the audience in a spare, emotional, elegiac finish that left more than a few audience members wiping their eyes, self included. **v**

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# Dancers get decidedly *Magnetic*

SHERRY DAWN KNETTLE / sherry@vuwweekly.com

A few years ago when Decidedly Jazz Danceworks' Vicki Adams Willis finished work on *Longings for the Invisible*, she found that some of the material from the show was so rich with creative possibilities that she envisioned further exploring those concepts.

"The second act was about relationships," she says. "At that time, I thought I'd want to take that concept and expand it into a longer work."

Now several years later, DJD'S artistic director has fulfilled her vision. *Magnetic Consequences*, which comes to the Arden Theatre next week (Mar 27 & 28), investigates the human reactions that are triggered by overpowering physical and emotional attractions to one another.

"It's about various relationships. In the first act, a lot of hearts are broken," she says. "The piece begins with two people who are attracted to each other. They have near hits and misses throughout the whole evening. But they get separated, and never get together."

"Yeah," she laughs, "You could call it unrequited love."

"In the second act, we take a lighter approach. We laugh at ourselves," she continues. "There's just a tablespoon of narrative in the piece ... but that's not what it's really about."

**ESSENTIALLY, THE WORK** is a series of vignettes about love, strung together by two-minute solos created by the

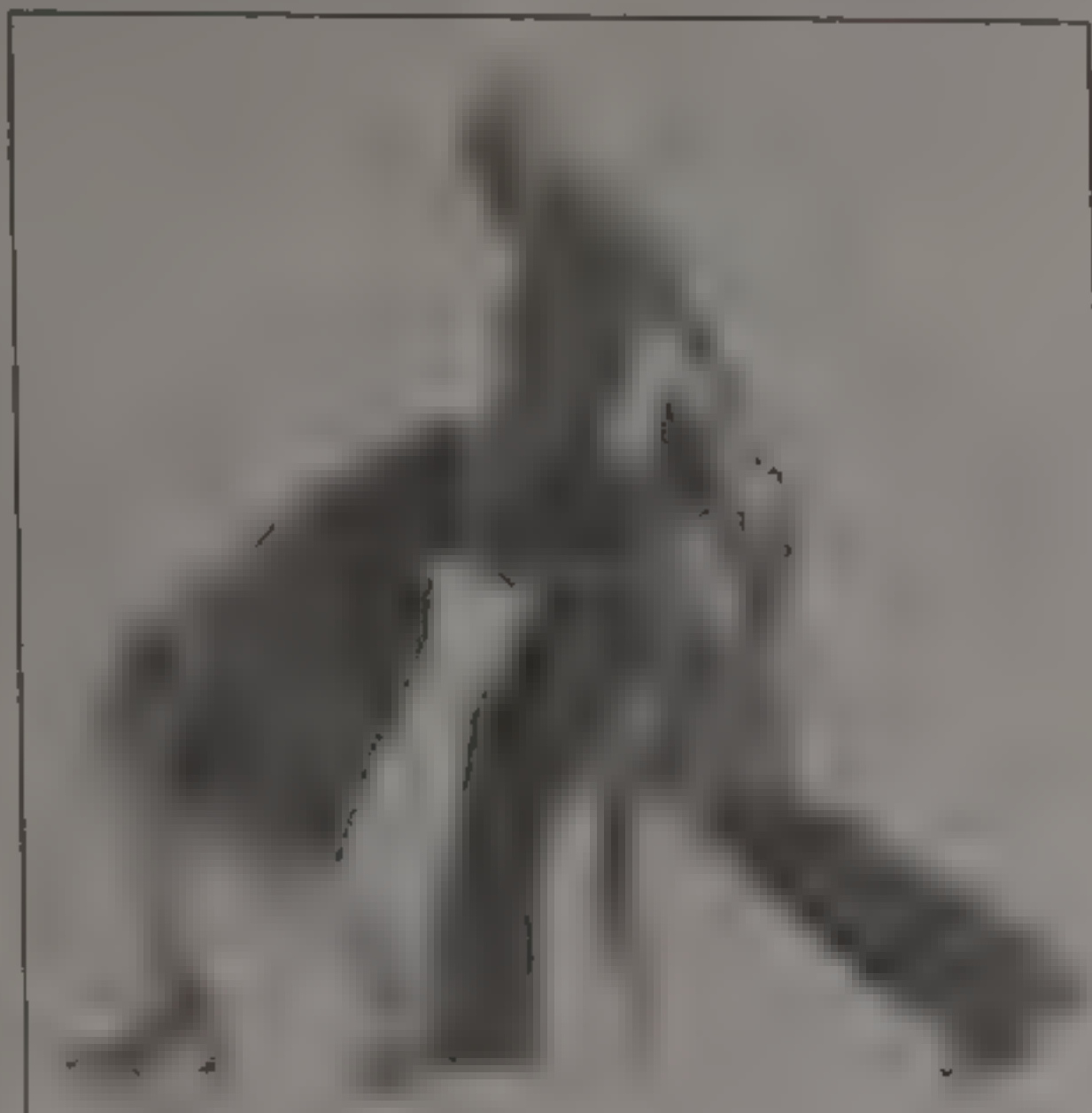
PREVIEW

TUE, MAR 27 & WED, MAR 28 (8 PM)  
**MAGNETIC CONSEQUENCES**  
BY DECIDEDLY JAZZ DANCEWORKS  
ARDEN THEATRE (5 ST ANNE STREET, ST ALBERT),  
\$18 - \$25

individual dancers in the company.

"They step out of the relationships and just show us who they are as individuals," Willis explains.

Dancers selected music that best described themselves as individuals,



Willis says. The selections were then given to music director Kristian Alexandrov, who created music based on that information. And the dancers improvised or choreographed their own solos.

"It's all a central part of the jazz experience," she says of the work that will be performed with live musicians. "It's one of the wonderful parts of my job. We always work with really top

musicians. Live music is an essential element of the dance form.

"At one time, you just didn't experience one without the other," Willis continues. "Jazz is rooted in West African music and dance that was transported to North America. The potency and energy of the work can only be experienced to the fullest degree possible with live music and dance together."

Willis says that before the choreography began, she got together with the musicians as they jammed on various musical possibilities, offering her own ideas about how she wanted the music to sound.

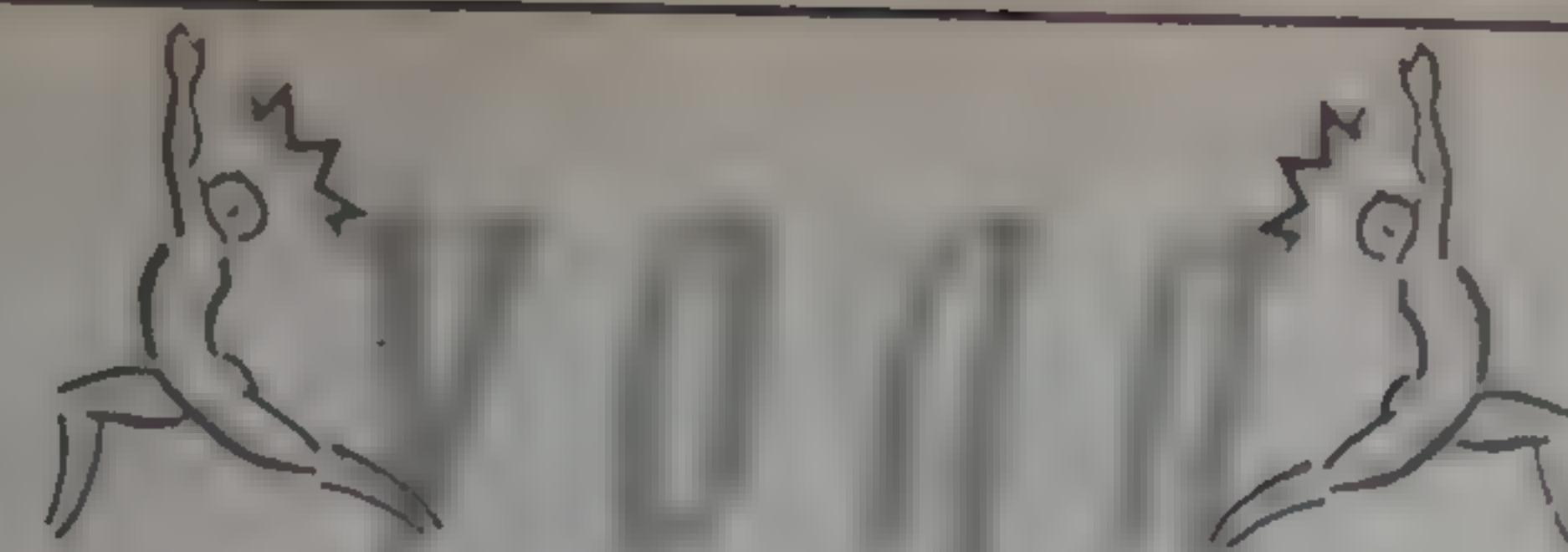
"I can throw out anything and they're capable of doing it," she comments. "Kristian and I are on the same wavelength. I can just look at him and he knows exactly what I want, and he tells the musicians."

The onstage music ensemble also includes well-known singer Jackie Richardson.

"She has this incredibly powerful presence, an unbelievably dynamic voice," Willis says. "She zeroes in as if she has a direct line to the soul of the music. It's wonderful for the dancers."

"People always say they can relate to our company onstage," she continues, adding that audiences will find *Magnetic Consequences* to be a very personal work.

"Every single person will have experienced one of the relationships in the show!"



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FRI APRIL 27TH TO SUN APRIL 29TH

FRIDAY 6-8PM, SATURDAY 12-4PM, SUNDAY 10-1PM

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# Making Murals for the Millenium

Change for Children and Alberta Council for Global Cooperation help Alberta youth visualize a socially just world

When Change for Children and the Alberta Council for Global Cooperation decided to get youth talking about the United Nation's Millennium Development Goals, they put away the power point and opted for a paintbrush and canvas. The result is eight original murals, each bursting with colour and symbolism, illustrating how youth from across Alberta see both the challenges of achieving the goals, and the consequences of failure.

There is a method to the madness inherent to a project where 24 teens have to get their thoughts on international development across visually, says Change for Children Education Co-ordinator Fiona Cavanagh.

"The murals attract people who might not otherwise come to a workshop on the Millennium Development Goals. These [paintings] are by youth, for youth," she explains.

Change for Children's use of murals for public engagement was actually learned from a partner organization in Nicaragua called Funarte. There murals are used to reach street youth and provide them with a readily accessible, and highly visible means of expression. The value of art-based education was quickly proved here in Alberta.

"Art is an important tool. It attracts a different community, it allows us to collaborate with artists on interna-

tional development. We have to address these issues in creative and fun ways or people won't be engaged" Cavanagh adds.

The value of the mural project became clear as each group decided how to best visualize the need to fight HIV/AIDS, malaria, and other diseases, eradicate extreme hunger, or how to best improve maternal health. In conceptualizing their finished work participants automatically began debating what solutions were practical, which were effective, and took pains to correct each others' stereotypes, and grapple with their own prejudices about the global south.

Edmonton-based muralist Ian Mulder, with the help of six other local volunteers, provided the participants with a guiding hand and nudged groups into consensus decisions about their final work when participants became bogged down in disagreement. A healthy dose of funding from the Canadian International Development Agency and the Walter and Duncan Gordon Foundation ensured everyone involved was nourished and had the necessary supplies to get the job done properly.

The murals will be on display at the Art Aware event hosted by the Alberta Council for Global Cooperation at the Faculté St. Jean Auditorium Thursday, March 22, and used at Change for Chil-

dren's third annual Rural Roots Conference for Alberta youth.

To find out more about Change for Children's Rural Roots project go to [www.changeforchildren.org/education/ruralroots/ruralroots.html](http://www.changeforchildren.org/education/ruralroots/ruralroots.html)

For more information about the Alberta Council for Global Cooperation visit [www.web.net/acgc/](http://www.web.net/acgc/)

## The U.N. Millenium Development Goals

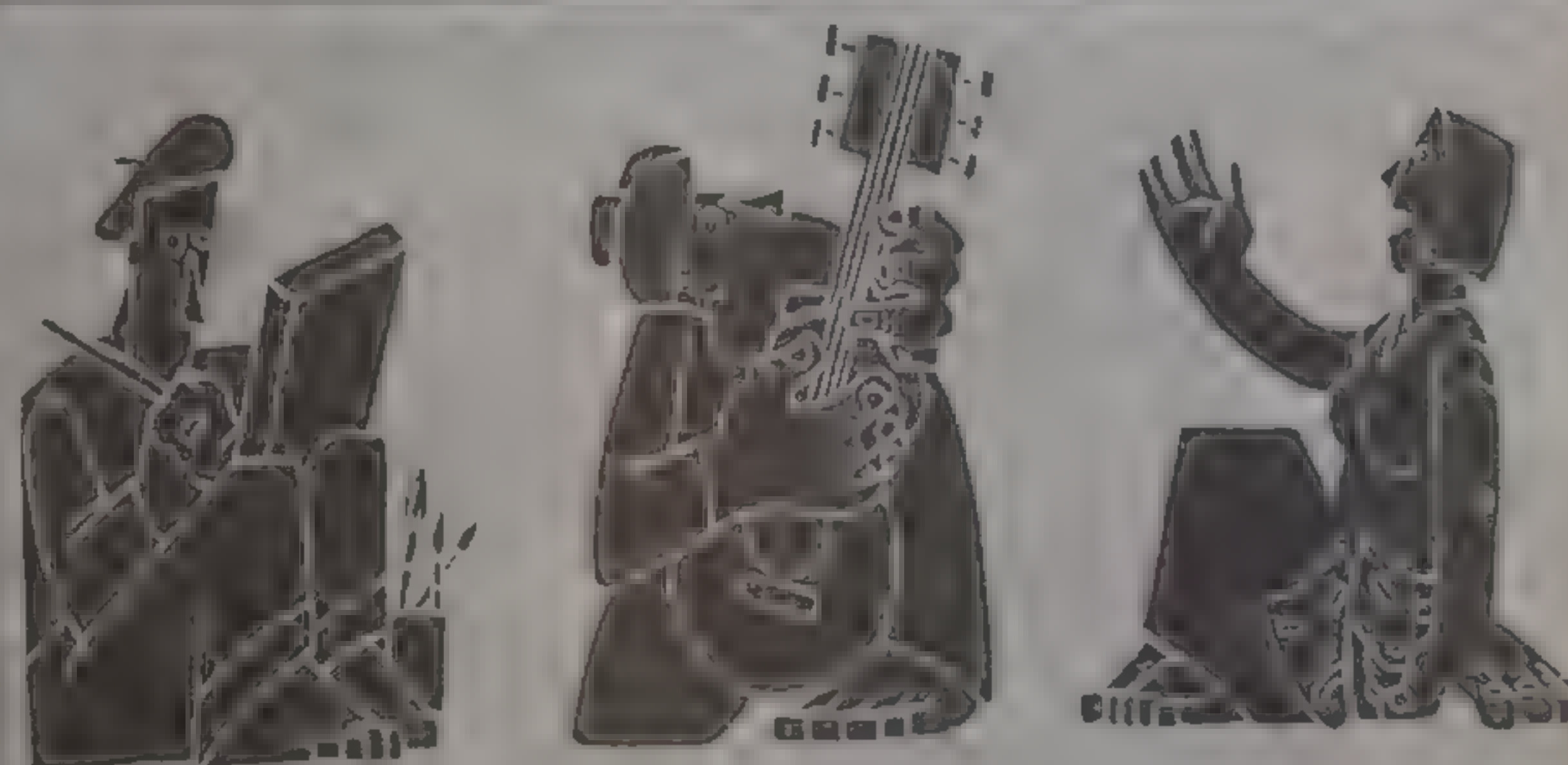
Canada and 190 nations signed a landmark commitment to achieve 10 global development goals in the year 2000. All signatory nations agreed to accomplish the following objectives by 2015:

- 1) Eradicate extreme poverty and hunger
- 2) Achieve universal primary education
- 3) Promote gender equality and empower women
- 4) Reduce child mortality
- 5) Improve maternal health
- 6) Combat HIV/AIDS, malaria and other diseases
- 7) Ensure environmental sustainability
- 8) Develop a global partnership for development

ALBERTA COUNCIL FOR GLOBAL COOPERATION PRESENTS

## ART AWARE

using art to promote global participation  
global justice and social action



a one day conference to provide participants with the tools to use theatre, visual art and music to raise awareness about global issues and as resources for global education

featuring: Soufiah Fyah, Le Fuzz, Wendy Walker, People's Poetry, editorial cartoons by Roger Garcia, Jero Malanowski and Water Futures Documentary Productions - Ian Mulder and mural painting - Stage Left Production Theatre workshop

WEDNESDAY MARCH 22ND 6-8PM  
FIVE CONCEPT ARTS SHOWS  
10-12PM

for full schedule of events see <http://www.web.net/acgc/> or call Pedro Rodriguez at 780-453-9405



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**Mar. 30-Apr. 1**

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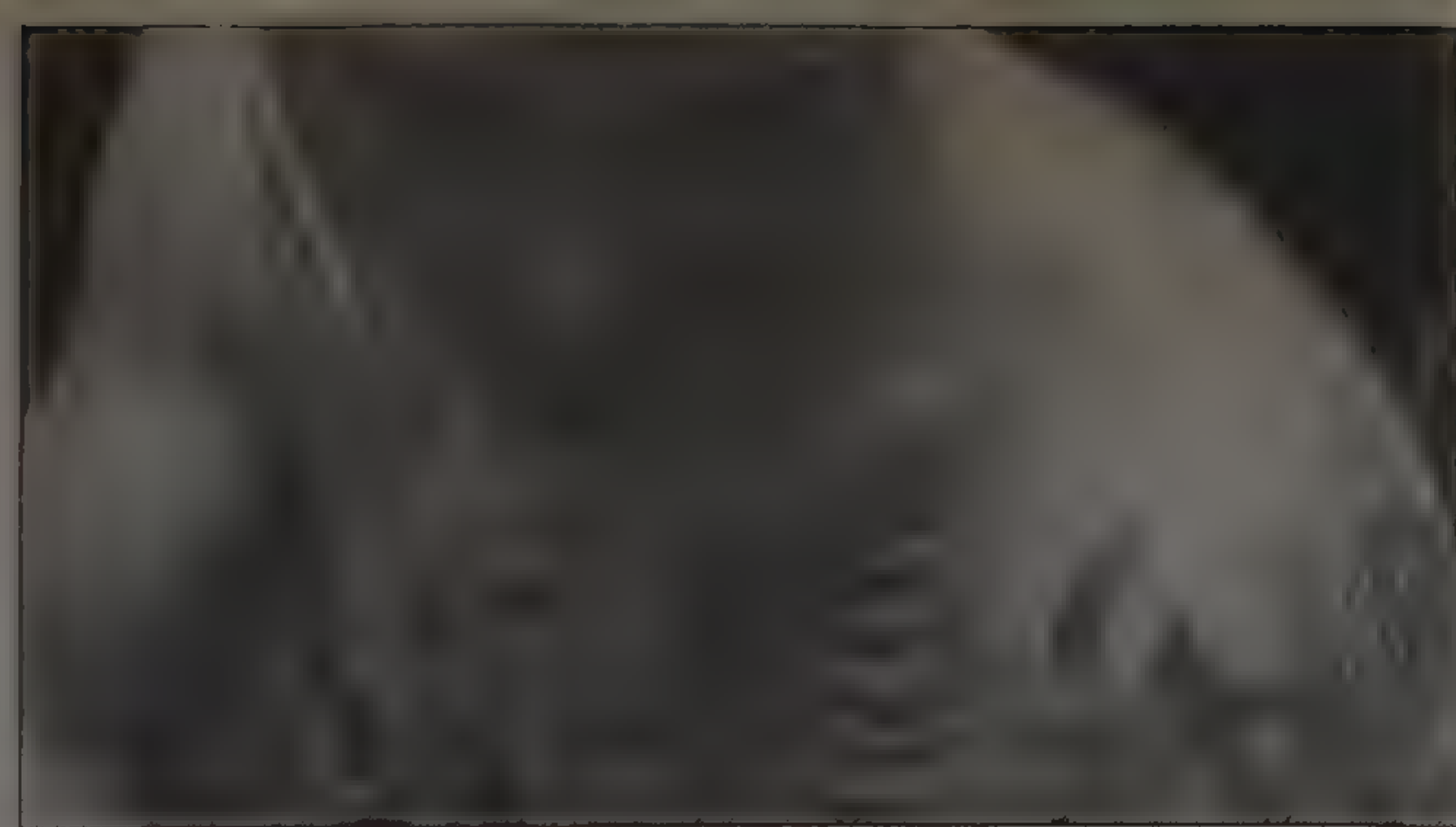
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## A picture is worth a thousand riffs

BRYAN BIRTLES / bryan@vueweekly.com

While a music scene is represented aurally by the bands and musicians themselves, it is represented visually by the photographers who capture those bands.

You could say that the photographers define the scene to a greater degree than the musicians because photos expose the underlying elements of a scene and disseminate it further than the music itself could.

Charles Peterson defined the dirt and sweat of Seattle's grunge scene, Bob Gruen captured the stark minimalism of New York punk, and Gered Mankowitz captured the swinging '60s in London.

Edmonton's music scene has come into its own and developed a name for itself, thanks to the efforts of a number of people and bands, but for the most part, the visual representation of our community has yet to be explored.

Local production companies Vanity and Push Pins are aiming to do something about that by presenting **Rocktopography**, a night that celebrates the scene's photographers by showcasing their work alongside some of the musicians who have been the subjects of their artistic pursuits.

Iralee Anderson—one of this city's

PREVIEW

FRI, MAR 23 (7 PM)

**ROCKTOGRAPHY**

FEATURING PHOTOGRAPHS BY IRALEE ANDERSON, NATHAN BURGE, CHRISTY DEAN, KRYSTLE GAN, FISH GRIWKOWSKY, KRIS BURWASH, COOIE MCLACHLAN, DEREK BISBING, BRYAN KULBA  
MUSICAL PERFORMANCES BY NANO URIBE, KRIS GLABUSH, BYRON ELLIS, TALA BERKES  
ORANGE HALL (10335 - 84 AVENUE), \$8, ALL AGES

better known rock photographers before he headed out for the West Coast—says that he tried to capture the interplay between band and audience and the egalitarian nature of Edmonton's scene.

"There's an attitude around Edmonton sometimes, an us and them, between scenesters and people who just love music, but I don't think you can label anyone in Edmonton like that," he says. Once the music starts Anderson explains, the divisions seem to melt away. "That's why I liked to capture the interaction, the communication between the band and the people rocking out. I really like the Edmonton scene for that reason there's a lot of overlap between crowd and band."

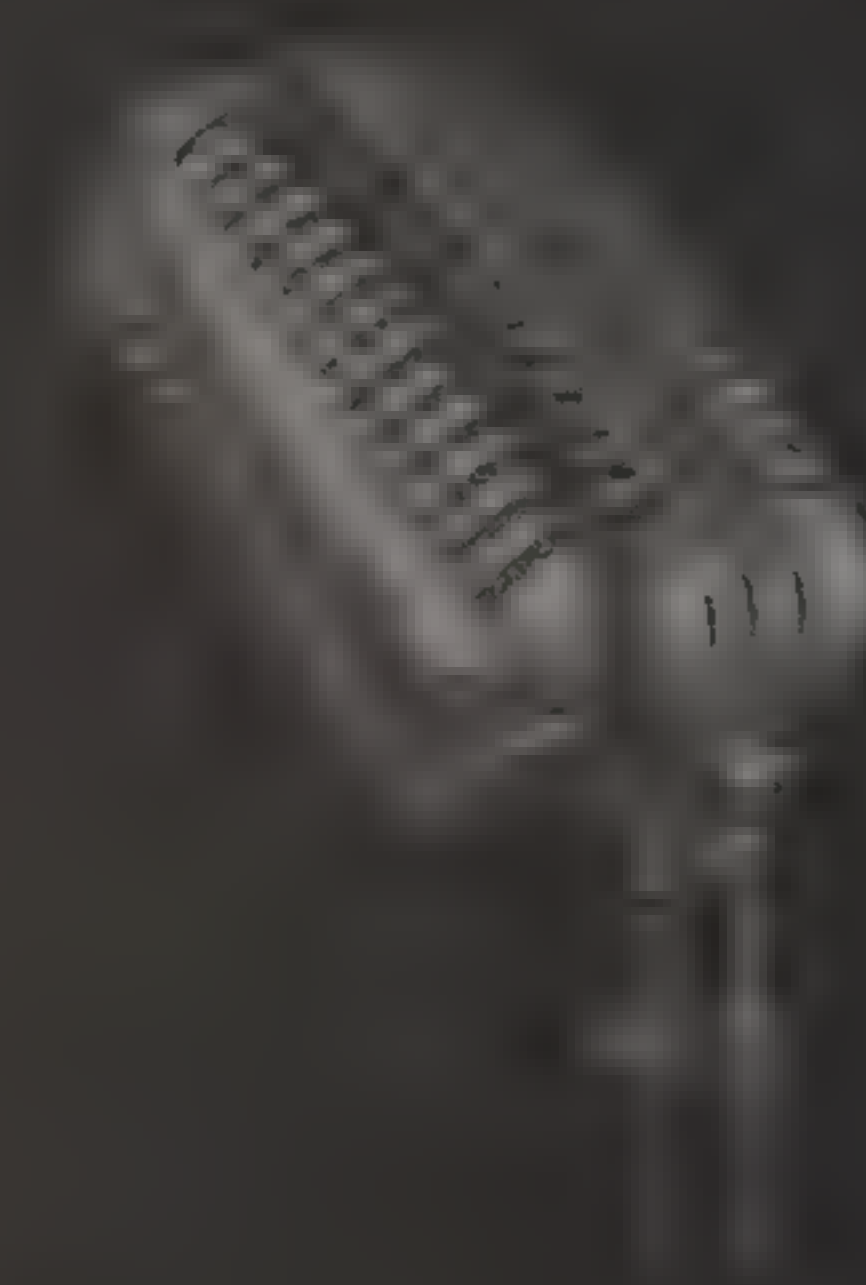
**ANDERSON GOT INTO** rock photography in high school where he was friends with the members of what would later become the South Side Riots. Playing under the name Mercy Fight at the time, Anderson often found himself at their shows with a camera in hand.

"I always had a video camera, and I would shoot their live shows," he says. "I always liked to do it from a personal point of view where I actually know the musicians."

Nowadays, while shooting around his adopted hometown of Vancouver or on his cross-country travels, Anderson takes less photos of bands and more where he's just trying to capture a moment of intrigue. People and the interactions between them still make up the bulk of his work.

"I've been maturing as an artist and realizing more what I want to shoot," he says. "I'm not into still life or art photography, so my photography now doesn't differ all that much from rock photography. Everything I shoot right now is pretty much candid, I'm still trying to capture a moment and tell a story." ▽

## sizzle: the EVM cabaret



Saturday, 31.March 2007

Catalyst Theatre (8529 Gateway Boulevard)

Doors: 7:30 pm/Concert: 8:00 pm

with

The CHICKAdivas

Ensembles from EKOS and EVM

Hosted by Timothy J. Anderson

ASL Interpretation Provided

Tickets

\$15/\$12 (low income)

Earth's General Store (10832 Whyte Avenue)

The Front Page (10356 Jasper Avenue)

TIx on the Square (9930 102 Avenue)

EVM Members



Information:

www.evmchoir.com

780.479.2038

sing@evmchoir.com



## ARTS WEEKLY

FAX YOUR FREE LISTINGS TO 428-2889  
OR E-MAIL GLENYS AT  
LISTINGS@VUEWEEKLY.COM  
DEADLINE IS FRIDAY AT 3 PM

## DANCE

**ALBERTA BALLET—CINDERELLA** Jubilee Auditorium, 11455-87 Ave. SW (416-001) • Grand-Maitre's dark fairytale set to music by Tchaikovsky with the Edmonton Symphony Orchestra. • Tickets: \$15-\$25 • Grand-Maitre • Mar. 30-31 (8pm) • Tickets available at TicketMaster

**THE BEST OF SHUMIKA** Jubilee Auditorium (451-8000) • Shumika's performance with Kita No Taiko Japanese Drummers. • Tickets: \$15-\$25 • Shumika • Mar. 30-31 (8pm) • Tickets available at TicketMaster

**DANCESPORT FUNDRAISER PARTY—BALLROOM DANCE SHOWCASES** St. John's Cultural Centre, 10611-110 Ave. (909-4332) • Competitive dancers demonstrate waltz, foxtrot, tango, rumba, and cha-cha. • Tickets: \$15-\$25 • Sat. Mar. 24 (7pm-1am) • \$15 • Tickets available at TicketMaster

**DECIDEDLY JAZZ DANCEWORKS—LIVE MUSIC FOR THE INVISIBLE** 5 St. Anne Street, St. Albert (459-1542) • A collaboration of the Decidedly Jazz dancers, with live music by the Decidedly Jazz band. • Tickets: \$15-\$25 • Sat. Mar. 24 (7pm-1am) • \$15 • Tickets available at TicketMaster

**ISIS DANCE—MIDNIGHT AT THE OASIS** Festival Place Theatre, 10611-110 Ave. (909-4332) • A middle-eastern dance performance. • Tickets: \$15-\$25 • Sat. Mar. 24 (7pm-1am) • \$15 • Tickets available at TicketMaster

**UNIVERSITY OF ALBERTA DANCE CLUB (UADC)** Shaw Centre, 10611-110 Ave. (909-4332) • A dance performance. • Tickets: \$15-\$25 • Sat. Mar. 24 (7pm-1am) • \$15 • Tickets available at TicketMaster

## GALLERIES/MUSEUMS

**AGNES BUGERA GALLERY** 12310 Jasper Ave. (482-2854) • Open Mon-Fri 10am-5pm, Sat 10am-4pm, Sun 12pm-4pm • Until Mar. 22

**ALBERTA CRAFT COUNCIL GALLERY** 10186-106 St. (488-6611) • Open Mon-Fri 10am-5pm, Sat 10am-4pm, Sun 12pm-4pm • Until Mar. 31 • **Discovery Gallery: SNOW** • Open Mon-Fri 10am-5pm, Sat 10am-4pm, Sun 12pm-4pm • Until Mar. 31

**ART GALLERY OF ALBERTA 2** 2nd Winston Churchill Sq. (422-6223) • Open Tue-Wed-Fri 10:30am-5pm, Thu 10:30am-5pm, Sat-Sun 11am-5pm • **FREE FOR ALL** until Mar. 24, closing reception Sat. Mar. 24 (11-4pm) free • **Theatre:** Free screenings of design-based films presented with MADE • A screening of *House Calls* by Dr. Mark Nowaczynski, Sat. Mar. 24 (2pm) • The last month of operation at Churchill Square, free admission

**ARTSHAB STUDIO GALLERY** 10220-105 St. (439-9532) • Open every Thu (5-8pm) • **CATFIGHT:** Six emerging artists investigate female-on-female aggression • **MORE NEW WORK:** Artworks by Anshab residents • Until Apr. 26

**CENTRE D'ARTS VISUELS DE L'ALBERTA** 9103-95 Ave. (461-3427) • Open Mon-Fri 10am-5pm, Sat 10am-4pm, Sun 12pm-4pm • Until Mar. 22

**CITY HALL** 2nd Winston Churchill Sq. • **THE GREYING NATION** • Open Mon-Fri 10am-5pm, Sat 10am-4pm, Sun 12pm-4pm • Until Mar. 22

**DOUGLAS UDELL GALLERY** 10332-124 St. (488-4445) • Open Mon-Fri 10am-5pm, Sat 10am-4pm, Sun 12pm-4pm • Until Mar. 22

**ELECTRUM DESIGN STUDIO AND GALLERY** 12419 Stony Plain Rd. (909-4332) • Open Mon-Fri 10am-5pm, Sat 10am-4pm, Sun 12pm-4pm • Until Mar. 22

**FAB GALLERY** 10186-106 St. (488-6611) • Open Mon-Fri 10am-5pm, Sat 10am-4pm, Sun 12pm-4pm • Until Mar. 22

**FAB GALLERY** 10186-106 St. (488-6611) • Open Mon-Fri 10am-5pm, Sat 10am-4pm, Sun 12pm-4pm • Until Mar. 22

**GALLERY AT MILNER—STANLEY A. MILNER LIBRARY** Main Fl., 2nd Winston Churchill Sq. (436-7030) • Open Mon-Fri 9am-9pm, Sat 10am-5pm, Sun 1-5pm • Artworks by the Sculptors Association of Alberta • Until Mar. 31

**GLENROSE REHABILITATION HOSPITAL** 10040-111 Ave. (909-4332) • Open Mon-Fri 10am-5pm, Sat 10am-4pm, Sun 12pm-4pm • Until Mar. 22

**HART HOUSE** 10215-112 St. (426-4180) • Open Mon-Fri 10am-5pm, Sat 10am-4pm, Sun 12pm-4pm • Until Mar. 22

**HILBERT'S CAFE** 7601-115 St. • The Olive Reading Series • Open Mon-Fri 10am-5pm, Sat 10am-4pm, Sun 12pm-4pm • Until Mar. 22

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**LANDO GALLERY** 10186-106 St. (488-6611) • Open Mon-Fri 10am-5pm, Sat 10am-4pm, Sun 12pm-4pm • Until Mar. 22

**LOFT GALLERY** 10186-106 St. (488-6611) • Open Mon-Fri 10am-5pm, Sat 10am-4pm, Sun 12pm-4pm • Until Mar. 22

**McMULLEN GALLERY** U of A Hospital, 8440-112 St. (407-7152) • Open Mon-Fri 10am-5pm • **A CENTURY OF CARING AND INNOVATION** Hospital Centennial Exhibition • Until Apr. 4

**McPAG** 5411-51 St. Stony Plain (963-2777) • Open Mon-Sat 10am-4pm, Sun 10am-6:30pm • **LIFE LINES:** Filament group featuring artworks by Margo Fiddes, Dawna Dey Harish, Sharon Willes Rubihak, Cathy Tomlin, Mar. 23-Apr. 19, opening reception: Sun, Mar. 25 (1-3:30pm) • **Dialog Room Gallery:** West 4 Art Group until Mar. 29 • **West 4 Art Group:** West 4 Art Group until Mar. 29

**MINISTIX SCULPTURE STUDIO** 37 Bristol Estates, 51049 Range Road 214, Sherwood Park (862-4160) • Sculptures by Horst D. open studio

**MUSÉE HÉRITAGE MUSEUM** 5 St. Anne Street, St. Albert Place, St. Albert (459-1528) • **A BRIGHTER FUTURE: THE GROWTH OF AGRICULTURE IN ST. ALBERT** • Until Apr. 8

**MULTICULTURAL HERITAGE CENTRE** 5411-51 St. Stony Plain (963-2777) • Open daily 11:30am-4pm • **SASSY LADIES:** A display highlighting the "sassy" side of women including a revealing collection of intimates from the early years • Mar. 30-May 28

**NINA HAGGERTY CENTRE FOR THE ARTS** Stollery Gallery, 9704-111 Ave. (474-7611) • Open Mon-Fri 10am-2pm Tue/Thu evenings 6:30-8pm • **OBJECT OF THOUGHT:** Paintings by Walter Rosyphuk • Until Apr. 13 • Opening reception: Thu, Mar. 22 (5-8pm)

**PICTURE THIS GALLERY** 959 Ordre Rd. Sherwood Park (467-3038) • The Society of Western Canadian Artists Spring Art Show • Until Mar. 31

**PROFILES PUBLIC ART GALLERY** 19 Perron Street, St. Albert (460-4310) • Open Tue-Sat (10am-5pm), Thu (10am-8pm) • **FORM AND POTENTIAL:** Artworks by Pierre Bataillard, and Benjamin Oswald • Until Apr. 7

**PROVINCIAL ARCHIVES OF ALBERTA** 8555 Roper Rd. (427-1750) • Open Tue-Sat, Wed 9am-4:30pm • **THE GREAT WESTERN GARMENT COMPANY:** Founded in 1911 and now owned by Levis Strauss and Co. (Canada) Inc, the history of garment workers offers a glimpse of the history of all working people in this city. Exhibit features information panels, photographs and clothing • Until Apr. 27

**SCOTT GALLERY** 10411-124 St. (488-3619) • Open Tue-Sat 10am-5pm • **LAS MENINAS:** Paintings by Leslie Poole • Mar. 24-Apr. 10 • Opening reception: Sat, Mar. 24 (2-4pm), artist in attendance

**SNAP GALLERY** 10309-97 St. (423-1492) • Open Tue-Sat 12-5pm • **ART OF THE ANKARA EX LIBRIS SOCIETY:** Small printworks by artists of the Ankara Ex Libris Society of Turkey • Until Apr. 14

**SPRUCE GROVE ART GALLERY** 35-5 Ave, Spruce Grove (962-9664) • Artworks by Linda Daoust • Until Mar. 24

**THE STUDIO GALLERY** 11 Perron Street, St. Albert (460-5993) • **FACES AND MORE:** Paintings by Richard Lipscombe • Until Mar. 31

**TELUS WORLD OF SCIENCE** 11211-142 St. (452-9100/451-3344) • **Explorer Gallery: LEGOS: Secrets of the Pharaohs** • Until May 6

**URBAN ROOTS SALON AND GALLERY** 10418-82 Ave. behind Sapphires (438-7978) • **FREE PLAY:** Collaborations by local artists • **PERSONAL IMPRESSIONS:** Sculptures and reliefs • March-April

**VAAA GALLERY** 3rd Fl., Harcourt House, 10215-112 St. (421-1731) • Open Mon-Fri 10am-4pm, Sat 12-4pm • **CHARACTERS:** Hats by Michelle Leavitt-Djonic and felted sculptures by Renee van der Putten • Until Mar. 31

**WEST END GALLERY** 12308 Jasper Ave. (488-4892) • Paintings by Richard Cole

## LITERARY

**AUDREY'S BOOKS** 10702 Jasper Ave. (423-3487) • Book launch of Annette Schouten Woodstra's new book *The Green Heart of the Tree: Essays and Notes on a Time in Africa* • Thu, Mar. 22 (7-30pm)

**BLUE CHAIR CAFE** 9624-76 Ave. (469-8755) • Story Slam: An opportunity for writers to share their work, explore their talents and show off • Third Wed each month • \$5 (donation)

**CITY ARTS CENTRE** 10943-84 Ave. (433-2932) • **T.A.L.E.S.** monthly Storytelling Circle: Tell stories or come to listen • Second Fri of each month (8-10pm) until June • \$3 (first time free)

**GRANT MACLEWAN COLLEGE** City Centre Bookstore • **Discovery Café: Chance or Choice?** Celebrate language through song and verse hosted by Sandra Mooney-Ellerbeck, facilitated by Nancy Mackenzie, featuring music and readings. Be part of the dialogue • Mar. 24 (12-30pm) • Free

**HULBERT'S CAFE** 7601-115 St. • The Olive Reading Series • Open Mon-Fri 10am-5pm, Sat 10am-4pm, Sun 12pm-4pm • Until Mar. 22

**KASBAR LOUNGE** Basement of Yanni's Taverna, 10444 Whyte Ave. (461-3427) • Open Mon-Fri 10am-5pm, Sat 10am-4pm, Sun 12pm-4pm • Until Mar. 22

**FESTIVAL PLACE** 100 Festival Way, Sherwood Park (449-3378) • Robert Munsh telling tales, *Love You Forever* book tour • Fri, Mar. 22 (4:30pm and 6:30pm) • \$24 (adult)/\$16 (child 12 and under) at 6

**NAKED CYBER CAFE** 10354 Jasper Ave. • Music, poetry, and performance art open stage hosted by the Naked Eclectic Electric Orchestra • Every Thu (8pm)

**THE PORTAL GALLERY** 9414-91 St. (702-7522) • Open Mon-Wed 12-5pm, Thu-Fri 12-8pm, Sat 12-7pm • Contemporary, figurative and abstract art • Until Mar. 22

**ROSIE'S BAR AND GRILL** 10475-80 Ave. (433-2932) • **Story Café T.A.L.E.S.** • First Thu of each month, through to June (7-9pm) • **Café: Story Café:** Featuring storytellers Kathy Jessup, Kate Quinn, and others • Until Mar. 22

**ST. THOMAS CAFE** 44 St. Thomas Street, St. Albert • Poets Ink Writing evenings every Thu (7-9pm) except long weekends, holidays • Until Mar. 22

**STANLEY A. MILNER LIBRARY** Edmonton Room • **Stroll of Poets:** A poetry performance and book tour • Fri, Mar. 22 (11pm) • Free • From the Anthology • Mar. 25 (11pm) • Free

**STANLEY A. MILNER LIBRARY** (436-7032) • **Darin Hagen:** A poetry performance and book tour • Fri, Mar. 22 (11pm) • Free • From the Anthology • Mar. 25 (11pm) • Free

**STUDIO GALLERY** 11 Perron Street, St. Albert (460-5993) • Open Tue-Thu 12-8pm, Fri 10am-8pm, Sat 10am-5pm • **FACES AND MORE:** Paintings by Richard Lipscombe • Until Mar. 31

**UNIVERSITY OF ALBERTA** Rm 122 Education Bldg South, U of A Campus (458-4662) • **Writer's Circle** with Margaret Macpherson (7pm) meeting: first time guests free/returning \$10 • Canadian Authors Association Speaker event featuring Florence McKie speaking on *The Spinning Coin of Reading and Writing—How does one influence the other?*, Fri, Mar. 30 (8pm) • Workshop featuring Florence McKie *The Analytical Eye (I): Learning from the Written Page*—the power of different ways of reading, lessons from different genres, templates for practice to hone your writing skills, Mar. 31 (9:30am-4pm), \$30 (CAA member)/\$60 (non-member) pre-register at 458-4662 register@canauthorsalberta.com

**UPPER CRUST BISTRO** 10909-86 Ave. • **Stroll of Poets:** Poets' Haven. Reading series is an opportunity for poetry enthusiasts to enjoy poetry in an intimate café setting every Mon night through to Mar. (7-9pm) • \$5 (door, incl. coffee, tea and poetry)

## LIVE COMEDY

**THE COMEDY FACTORY** 3414 Gateway Boulevard (469-4999) • Thu (8:30pm), \$11, Fri (8:30pm), \$20, Sat (8pm), \$20, Sat (10:30pm), \$20 • Every Wed (8:30pm) Wacky Wednesday \$5 • Kris Shaw Mar. 22-24 • Jon Charles Mar. 29-31

**THE COMIC STRIP** 1646 Bourbon St., WEM (882-170 St. (483-5999)) • Open nightly 8pm, Fri 8pm and 10:30pm, Sat 8pm and 10:30pm, Sun 8pm • John Westing, Welby Santos, and 100 3's Paul Brown • Until Mar. 25 • Hit or Miss Mondays: Mon, Mar. 26 • Alternative Comedy Night: Tue, Mar. 27 • Bengt Washburn, Sean Thompson and Lars Callieou, Mar. 28 Apr. 1

**RIVERSIDE BAR AND GRILL** 367 St. Albert Rd. (460-1122) • **Wednesday Night Live:** Open stage for comedy, and music (7pm set up/sound check, 8-10pm show)

**YUK YUK'S KOMEDY KABARET** Londonderry Mall (481-9575) • Open Wed-Thu 8pm, Fri-Sat 8pm and 10:30pm • Sun: Industry Night, \$10 • Howie Miller, Dawn Dumont and Andrew Grose • Thu Mar. 22-24

## THEATRE

**BLOSSOMS IN SNOW** Jubilee Auditorium (451-8000) • The Edmonton Beijing Opera Association Presents the Mei Lanfang Peking Opera Troupe from China with live orchestral accompaniment, with English and Chinese subtitles. On Sat, Mar. 24 they present five short Beijing Opera Plays: *Monkey King Fights 18 Warriors*, *Autumn River*, *Farewell My Concubine*, *Two Generals*, and *Drunken Beauty*. On Sun, Mar. 25 they present the classic Beijing opera play *The Tale of the White Snake* • Mar. 24-25 (7pm) • Tickets available at TicketMaster

**THE CHERRY ORCHARD** Timms Centre for the Arts, U of A Campus (420-1751/492-2271) • Studio Theatre • By Anton Chekhov translated by John Murrell, a heart-breaking comedy classic • Mar. 29-Apr. 7 (8pm), Preview: Wed. Mar. 28, Pre-show talk: Tue, Apr. 3 (7:15pm), matinee: Thu, Apr. 5 (12:30pm) • \$8 to \$20 at the Timms Centre for the Arts box office one hour prior to the performance, advance at TIX on the Square

**DIE-NASTY** Varscona Theatre, 10329-83 Ave. (448-0695) • A hilarious, live, improvised soap opera • Every Mon to the end of May • Tickets available at the door (7pm)

**THE ENCHANTMENT** Cité Francophone, 8627 rue Marie-Anne Gaboury (420-1757) • Workshop West and Anmuth Theatre present Theatre Yes's musical production of *Enchantment*, an adult fairy tale inspired by *Goblin Market* by Christina Rossetti. Two orphaned girls are banished to a musty manor and seduced by goblins • Until Mar. 25 (Tue-Sat 8pm, Sun 2pm) • \$23 (adult)/\$19 (student/senior) at TIX on the Square

**A FEW GOOD MEN** Horizon Stage, Spruce Grove, 962-8995) • Horizon Players • Broadway hit by Aaron Sorkin, where two Navy defense lawyers are assigned to defend two U.S. marines accused of murdering a fellow marine • Mar. 22-24 (7:30pm)

**THE FLY FISHER'S COMPANION** The Varscona Theatre, 10329-83 Ave. (434-5564/420-1757) • By Michael Melski, directed by James DeFelice, presented by Shadow Theatre, featuring Glenn Nelson and John Wright as war veterans who share a troubled past • Until Apr. 1 • Tickets available at Shadow Theatre, TIX on the Square

**FRANKENSTEIN** Catalyst Theatre, 6529 Gateway Boulevard (431-1750/420-1757) • Catalyst Theatre presents Jonathan Christenson's adaptation of Mary Shelley's classic gothic novel with choreography by Laura Krewski • Until Mar. 25 (8pm), added performance: Sat. Mar. 24 (2pm) • \$21 (adult)/\$16 (student/senior) at Catalyst Theatre, TIX on the Square

**IMAGEPALOOZA!** Jekyll and Hyde Pub and Restaurant, 10610-100 Ave. • Image Theatre • A hodge-podge of local artists, performers and writers. Continuing from the success of last year's Imagepalooza!, we will again bring a wide variety of short plays, monologues and performance art to the intimate venue of the Jekyll and Hyde stage • March 29-31, April 5-7 (Doors open at 6:30 for food and drink, curtain at 8pm) • \$10 at the door

**MAGGIE'S GETTING MARRIED** Mayfield Dinner Theatre (1-800-661-9904) • By Norm Foster • Until Apr. 15 • \$39-\$75

**MAGICAL MYSTERY TOUR—SONGS OF THE BEETLES** Jubilations Dinner Theatre, 8862-170 Street, WEM (464-2424) • Until Apr. 1

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**WHAT LIES BEFORE US** Citadel Rice Theatre • Comedy by Morris • Until Mar. 22 • Tickets: \$10-\$15 • Available at the door

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## Megatunes

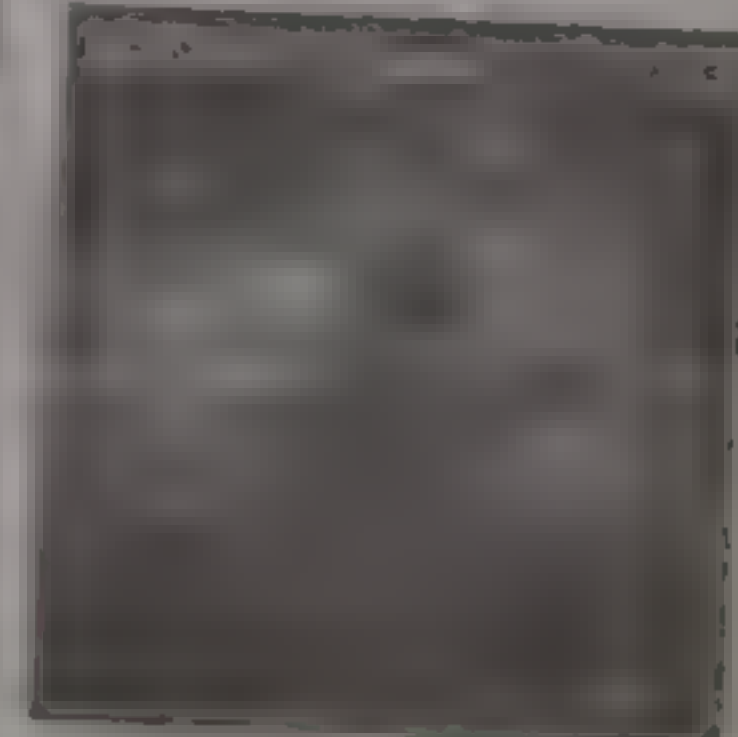
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6. Ruthier Foster – The Phenomenal (blue com)
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8. Rickie Lee Jones – The Sermon On Exposition Boulevard (new west)
9. Various – Endless Highway: The Music Of The Band (429)
10. !!! – Myth Takes (warp)
11. Big Business – Here Come The Waterworks (hydra head)
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13. Mark Knopfler & Emmylou Harris – All The Roadrunning (mercury)
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15. LCD Soundsystem – Sound Of Silver (dta)
16. JJ Cale & Eric Clapton – The Road To Escondido (reprise)
17. The Decemberists – The Crane Wife (capitol)
18. Julie Doiron – Woke Myself Up (endearing)
19. Bob Dylan – Modern Times (columbia)
20. John Hammond – Push Comes To Shove (back porch)
21. Apostle Of Hustle – National Anthem Of Nowhere (a&c)
22. Explosions In The Sky – All Of A Sudden I Miss Everyone (tr)
23. Highwater Jug Band – S/T (hoodoo)
24. Rachelle Van Zanten – Back To Francois (rvz)
25. Joanna Newsom – Ys (drag city)
26. AA Soundsystem – Laissez Faire (saved by radio)
27. Bloc Party – A Weekend In The City (vice)
28. Albert Hammond, Jr. – Yours To Keep (rough trade)
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# Get on your bike with the *Monkey Warfare* gang

## HARKEMA'S REVOLUTIONARY COMEDY IGNITES PASSION WITH FEW MOLOTOV COCKTAILS

JOSEF BRAUN / josef@vviewweekly.com

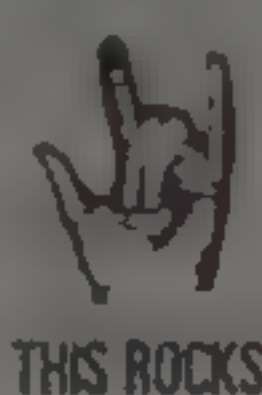
A Vancouver parking lot at night, a hefty night watchman, a Molotov cocktail, a sweaty cyclist pedals frantically away from the scene, then flames, screams and loud rock 'n' roll: in its wordless, attention-grabbing opening moments, *Monkey Warfare* places action before manifesto and introduces key themes of guerrilla activity, unintended violence and non-carbon-emitting transport in rapid succession.

We regroup in Toronto some years later to find Dan (Don McKellar, his moustache mirroring the handlebars of his bike) and Linda (a superbly nearly disaffected Tracy Wright), the culprits of the immediately preceding act of fiery defiance, now living under the radar in a rundown Parkdale manor, scavenging alleys for handsome junk or "liberating" abandoned and poorly secured bicycles for small profits. The couple have clearly seen better days, days galvanized by the conviction of their anti-establishment spirit, days before fatigue and common-law marital boredom rendered their struggle more routine than revolutionary.

Possible rebirth awaits, however, once their need for weed finds Dan clumsily courting a young dealer named Susan (Nadia Litz). Susan sells prime organic dope, beguiles Dan with her cherub face and steely gaze, her array of berets and her eagerness to absorb the history of underground activism Dan has spent his life researching, a crash course to better "Fuck the Man," a phrase Dan latches onto hungrily for its double meaning.

A love triangle forms and the winds of change are a-blowing, though everything new seems old again. Susan's reckless will toward social overhaul strikes her elder revolutionaries as dangerous, futile and all too familiar, while writer/director Reginald Harkema renovates '60s radicalism in his gleeful use of nouvelle vague techniques and injects the killer soundtrack with a smart selection of fist-pumping oldies like Sharon Jones's "What If We All Stopped Paying Taxes?," The Fugs' "Kill For Peace" and Leonard Cohen's "The Old Revolution."

I met with Harkema, McKellar and Litz in the fecund gloom of a closed Parkdale bar and grill that served as one of the filming locations. We huddled under a hard, interrogatory lamp in a booth where the unnervingly dimly lit, he could serve as a model for short people. No alcohol was served during our 11 a.m. meeting, but that didn't keep



THIS ROCKS

COMEDY

SAT, MAR 24 & MON, MAR 26 (9 PM);  
SUN, MAR 25 (7 PM)

**MONKEY WARFARE**

WRITTEN & DIRECTED BY REGINALD HARKEMA

STARRING DON MCKELLAR, TRACY WRIGHT,

NADIA LITZ

METRO CINEMA, \$10

this wild bunch from opening right up about their own radical histories, off-screen alliances and the murkier emotional subtexts that burrow under the cagey façade of *Monkey Warfare*.

VUE WEEKLY: Are you or have any of you ever been bicycle revolutionaries?

REGINALD HARKEMA: Just in the sense that I've never owned a car, and I've always ridden a bike my whole life. Since the movie began showing at festivals, I've met a lot of critical mass, bicycle-activist people, and man, they're way more hardcore than I am. I'm a poseur compared to those guys.

DON MCKELLAR: They can get pretty serious, those bike anarchist types.

RH: Yet I found none of them pedantic or dogmatic. Though I remember going to a party they were putting on in Vancouver to stop some highway expansion. I was working there, didn't have a bicycle, and so I was driving my sister's Jetta. I made sure I parked a good couple of blocks away or I would have gotten my ass kicked.

DM: I've never had a car either, but I was just thinking that if I ever do I'll probably be in trouble now.

NADIA LITZ: I, um, drove to this interview. And I live two blocks away. [Harkema and McKellar respond with laughter and boos.] I'm a revolutionary in a different kind of way.

VW: Tell me what initiated the film.

RH: I guess a microcosm of the film can be seen in *Childstar* actually, Don's last directorial effort, which I edited. There's a scene between Don's character and Tracy Wright's—they're a couple and she's having an affair—and there was some dynamic between Don and Tracy there that just went a little beyond acting, and I thought wouldn't it be wonderful to have them as a couple in a whole movie. Don and Tracy are a couple in real life, by the way.

DM: How did you get the bike thing out of that?

RH: You write what you know. I ride a bicycle in Parkdale, so

VW: Well, there's a real emotional heaviness between Dan and Linda, the lingering tension of this long-term

relationship in which the sap has sort of run dry, though they do eventually arrive at a sort of mutual reaching out to each other. I wonder, Don, if it's difficult to work through this material together and then go home at night and be normal.

DM: Like any couple that's been together for any length of time, you know, you move through every kind of state—from elation to depression to anger and anxiety and delight—so we knew the range of our personalities and it became sort of easy to access

with secrets. I think that's an interesting thing to investigate, this layer of acting within the acting. And I got to be bratty and flirty, so it satisfied my Lolita thing. I'm, like, 30, so I guess that was my last chance to do that. It's just embarrassing from here on out.

VW: There's an interesting unspoken theme in the film I really like, this idea that some semblance of family can form even among those who openly reject the institution of family.

DM: That's true.

RH: I'm interested in that conflict between intellectuality and emotionality. You can intellectualize and claim we're not going to be a bourgeois couple, but then jealous feelings inherent to virtually all forms of attachment come out and eventually need to be dealt with. It's rich territory.

VW: Another of the film's strengths for me was its ambiguous attitude toward radical activism. There's no overt intent to advocate or satirize or slam the whole enterprise. As comical as it is I was grateful that *Monkey Warfare* wasn't snide.

DM: That was something that drew me to the script. In its treatment of all the characters, the film seems aware of their contradictions and hypocrisies without making fun of them. Because they're easy targets. Too easy.

VW: Certain stylistic elements of *Monkey Warfare* are in themselves tied to revolutionary theory, the Godard-esque use of on-screen texts, the discontinuities and, obviously, the closing credits that completely ignore the conventional sequence of filmmaking hierarchies. Are these techniques specific to this film or do they represent a sensibility that you're interested in pursuing in general as a director?

RH: Yeah, to me that's all like mainstream in my mind. I'm always a little shocked that people find these things radical, where I wonder, why aren't more people doing that? You know, if there's a song lyric I want to draw attention to, why not just slap it up on screen? The French New Wave managed to break down certain barricades around a certain approach to montage, but by the time *Jaws* and *Star Wars* came along, those barricades were put back up. So what they were doing was relegated to a mere style or mannerism, where I think it's a perfectly alternate, viable approach to filmmaking in general.

By this point, the mute publicist was now repeating for the third time a circular hand gesture that I finally realized meant "Wind it up!" and was not meant to signify "Revolution!" Harkema kept talking to whoever stayed still about elliptical editing, a large video camera suddenly appeared, and somebody started applying make-up to Don McKellar.

I slipped off the vinyl-cushioned seat of our booth, shook a number of hands, and made my way out onto Queen Street, where, my bike having been stolen last summer, I had to merely walk home. ▀



this stuff. The thing was that our shared history gave us this confidence that we didn't have to "play" a couple, which can be especially difficult with a couple like Dan and Linda, where they're sort of estranged but they've got this deep history.

VW: As the resident homewrecker in this story, I'm curious, Nadia, how you connected to this material.

NL: I've always wanted to play a character like Susan. I like playing girls

RH: Don, I think you nailed it the other day when you said they form a Manson-like family. [Everybody laughs.]

DM: Seriously, I think you're right about that, because people who train themselves to question authority and deconstruct institutions, naturally, have a hard time committing themselves to forming a family. I'm a bit like that myself. So how do such people find stability and bourgeois comforts without selling out? It's a good question.







# In Wind that Shakes the Barley, there's nothing civil about war

JOSEF BRAUN / josef@vuwweekly.com

In the tumultuous birth of the Irish Republic in the early 1920s, English director Ken Loach and Scottish screenwriter Paul Laverty have lit upon an ideal historical moment for their customary exploration of the oppression and marginalization of a disenfranchised people and the politicization of those often unwilling figures who find themselves at the forefront of a resistance.

*The Wind That Shakes the Barley* is named after an 18th century Irish ballad about a man who bids his love farewell to go and fight the English. The film begins with a young man being viciously beaten to death for the sole crime of not saying his name in the King's English when bullied by the Black and Tans. The event, delivered with striking terror through Loach's discreet, darting camera, is the catalyst that pulls Damien O'Donovan (Cillian Murphy) back from a bright future as a London doctor to join his Cork County neighbours in armed resistance.

♦ Damien's elder brother Teddy (Padraic Delaney) is the organizer of the rebels, his charisma, conviction and reputation in the community making him a natural leader. Yet once the violence abates and a treaty is proposed, one that offers the Irish a sort of partial self-government under the British umbrella, the notion of what

DRAMA

OPENS THU, MAR 23

## THE WIND THAT SHAKES THE BARLEY

DIRECTED BY KEN LOACH

WRITTEN BY PAUL LAVERTY

STARRING CILLIAN MURPHY, PADRAIC DELANEY, LIAM CUNNINGHAM, ORLA FITZGERALD

might constitute a genuine Irish independence comes to divide the brothers and test their dedication and understanding of Ireland's collective dream.

If the prevailing metaphor of brother against brother sounds a tad shopworn, the sheer intensity and engaging complexity of the realization proves it to be still-rich territory in the hands of gifted filmmakers. Though his socialist leanings are well known, Loach's agenda as director, if we choose to call it that, is one of intelligent provocation and empathy, not of ideology.

The debate summoned up—at times literally—by Laverty and Loach is a dramatic synthesis of the ideas that were being weighed at the time; some of the film's most riveting scenes are comprised of nothing but crowds standing around tables in rooms, hashing out their hopes and fears for their community and their deep need to retain a semblance of their history, while embracing a future that will benefit their country so routinely exploited and famished.

(These scenes are made especially



vivid and lean by their lack of conclusiveness, with Loach and editor Jonathan Morris exercising their habit of entering a scene late and leaving early.)

**PART OF WHAT MAKES** *The Wind That Shakes the Barley* so sharp and specific in feeling is its rendering of the hardscrabble Cork countryside and the presence of the roundly terrific actors, most of them local (Murphy included), whose faces and voices seem to have climbed directly out of

it's ragged face.

Obviously, this sense of unity in people and place is only enhanced by scenes in which men are literally crawling on their bellies as they're taught to fight, or by the film's most chilling scene, in which a young man, a member of the resistance, is taken out into the hills and killed for treason, his final request being only that he not be buried next to the wealthy landowner he once worked for and who tried to turn the whole group in to the English.

*The Wind That Shakes the Barley* won the 2006 Palme d'Or before making the festival rounds and, nearly a year after its debut, is only now getting its North American theatrical release. The timidity in distribution is curious, given just how timely this slice of history feels with its ongoing divisiveness, its considerable insight into how ordinary people find themselves committing acts of terror and its warnings about colonial enterprises that amount to some infernal Pandora's Box. ♥

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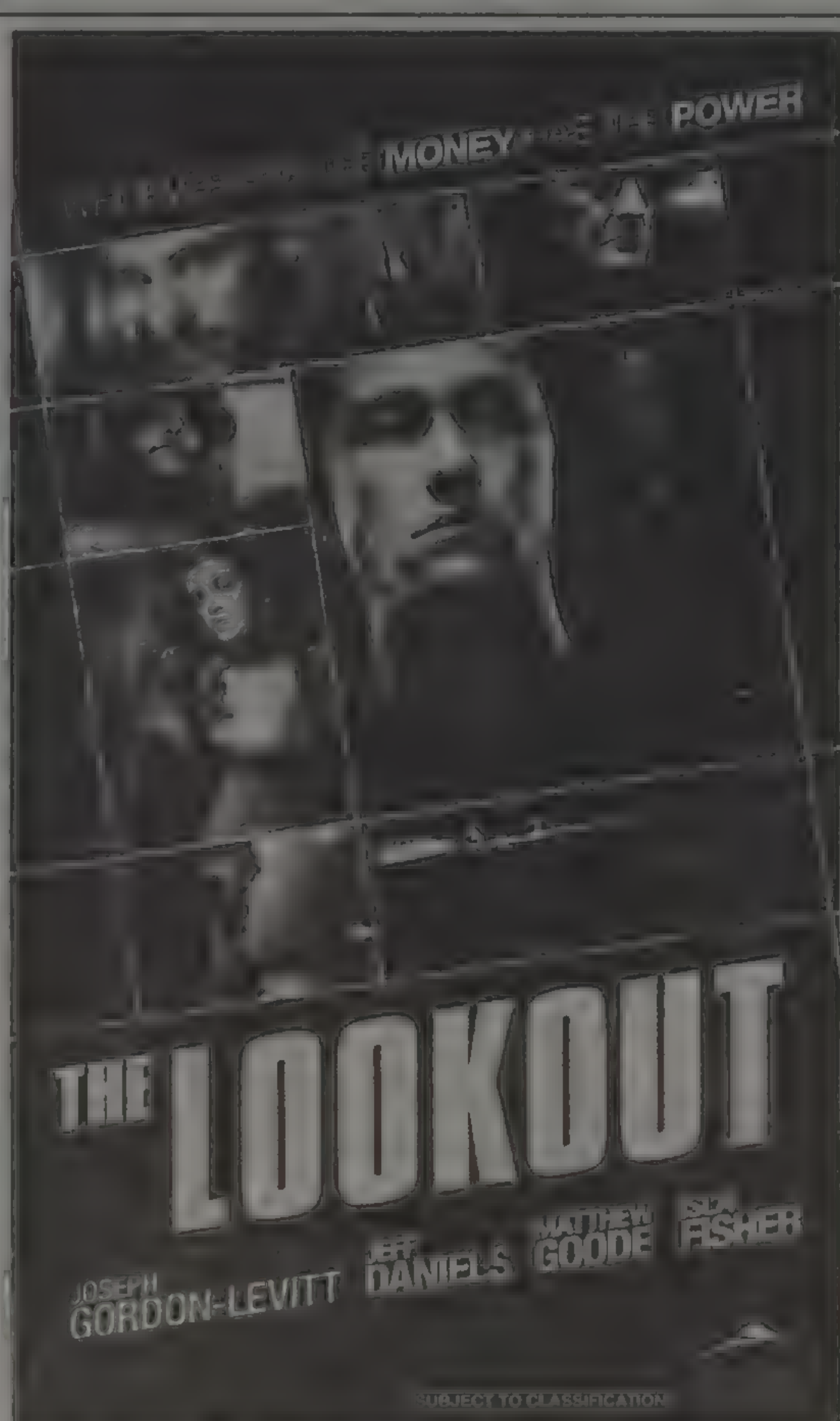
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**OPENS FRIDAY, MARCH 30TH**

## Water makes the world

CAROLYN NIKODYM / carolyn@vuwweekly.com

Walking into any convenience store, I am always struck by how much of the store is devoted to beverages—they are all basically different varieties of water.

The fact that many do not have nearly the access to safe, clean drinking water seems so far away when I consider which brightly labelled bottle of sugar water I am going to buy and consume. Yet it's hardly fair that a child dies every 15 seconds due to diseases stemming from unsafe water consumption.

The NFB and Council of Canadians, along with a handful of other organizations have put together a collection of shorts to commemorate the UNESCO-initiated **World Water Day** on Mar 22.

The films run the gamut of water-inspired animation to short documentaries about the various issues surrounding water.

In *Water Thieves*, by Sébastien Elias, Elaine Therrien and Emmanuel Joly, we get a fictional dystopian tale about the end of free-running water. Violent criminality erupts, people are like out-of-control jonesing junkies, as everyone does what is needed to get water. Kill or be killed.

In the Liz Miller's short documentary *Water Warriors*, about Highland Park, Michigan—where the price of

**WATER** THU, MAR 22 (6-9 PM)  
**WORLD WATER DAY**  
11 SHORTS BY VARIOUS DIRECTORS  
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water has gone up 60 per cent in a effort by the city to get out of bankruptcy—we get a statement from a corporate consultant that is the biggest argument against water privatization.

"Certainly, we have compassion for the people," Steve Egan says. "But the

*"But the business responsibility limits, I think, how compassionate we can be."*

business responsibility limits, I think how compassionate we can be." This he says in a city where almost half the residents have had their water turned off because they can't afford the exorbitant water bills.

What the eleven films all point to is that water is the ultimate issue where the tides of human rights and business interests meet.

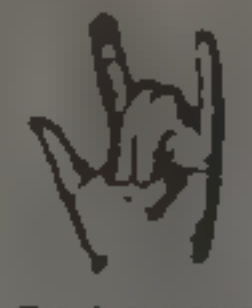
Along with the films, the event will also include a host of guest speakers—from MLA David Swann to freshwater scientist Bill Donahue—to discuss the issues surrounding water and what can be done to keep clean water flowing. ♥



# Heroes in a half-shell rock the bad dudes in *TMNT*

OMAR MOUALLEM / omar@vueweekly.com

I measure many of my cohorts will agree that while our elders had Transformers, we had Teenage Mutant Ninja Turtles.



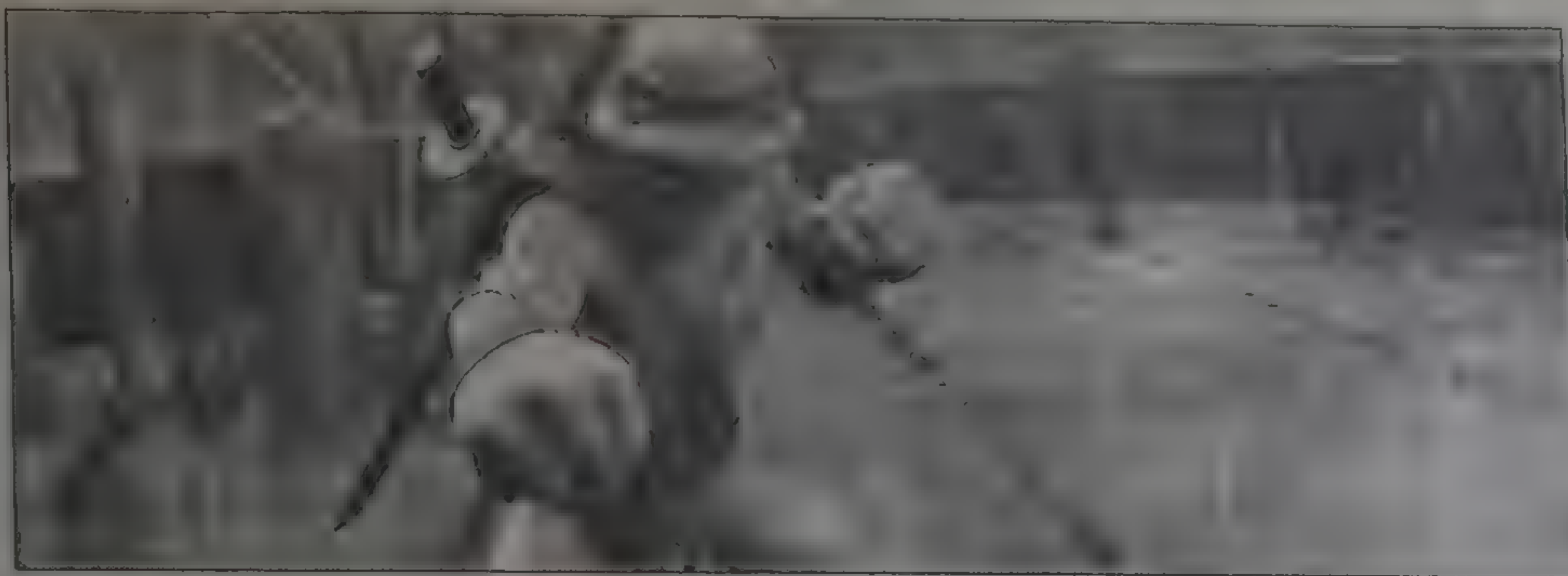
THIS ROCKS

Coming in, I wondered if today's children would even connect with *TMNT*, but I had my answer just sitting next to a boy clenching a plastic Ninja Turtle. And just as I was considering this, a local ninjitsu group performed at the front of the theatre (best coming attractions ever).

If you're not familiar with our heroes in a half-shell, here's the breakdown: They're teenage turtles mutated to human size. There's Leonardo who leads, Donatello who does techno-geek, Raphael who is cool but rude and Michelangelo who many would consider a "party dude." Their Sensei is a radical rat, Splinter.

*TMNT* starts in Central America where Leonardo has been AWOL. April O'Neil, who I remember as a frequently kidnapped news reporter but is now a sharp-witted archaeologist with worryingly thin hips, tries to bring him back to New York. Without Leo's direction, his brothers have resorted to degrading jobs. Donnie works tech support, Mikey works kid's parties in a big-headed turtle suit, and Raph moonlights as a desperate vigilante.

WHEN LEO FINALLY RETURNS, he and his brothers retrain to fight evil. There



DUDES!

OPENS FRI, MAR 23

**TMNT**

WRITTEN & DIRECTED BY KEVIN MUNROE  
VOICES BY KEVIN SMITH, PATRICK STEWART,  
SARAH MICHELLE GELLAR, LAURENCE FISHBURNE

is no better time. An alignment of stars that occurs every three millennia and uncovered artifacts have resurrected a brigade of stone men and unleashed 13 monsters who are allied with Foot Soldiers hired by the immortal General Aquila. It's a big mess that only turtles can clean.

*TMNT* makes up for the first three turtle movies (that could be summed up with Vanilla Ice chanting "Go ninja, go ninja, go!"). It's smarter, wittier, cooler and better looking. It introduces kids to words like "contention" and concepts like psycho-

analysis. Making Splinter soap-opera obsessed gives something for their parents to laugh at. The soundtrack is hipped up with crazy punk, and the graphics, although very cartoonish, are rich with detail.

While it doesn't enhance the viewing, it should be noted that many famous voices—like those of Patrick Stewart, Sarah Michelle Gellar, Kevin Smith and Laurence Fishburne as the narrator (I guess Morgan Freeman wasn't available)—back these dudes up.

The strongest aspect, however, is a subplot of jealousy that pits Leonardo against Raphael. Feeling abandoned, Raphael's stubbornness clashes with Leonardo's leadership. It gets so hostile that Raphael almost kills his own brother. It's dark, but a very real depiction of the struggle for power.

My only complaint is that their hands are too big. I know it's probably proportionate to real turtles, but they have hands bigger than their faces and that's weird. Other than that, I can't imagine this franchise delivered in a better way. ♥

## Inspired acting is something to take *Pride* in; formulaic script is not

JOSEF BRAUN / josef@vueweekly.com

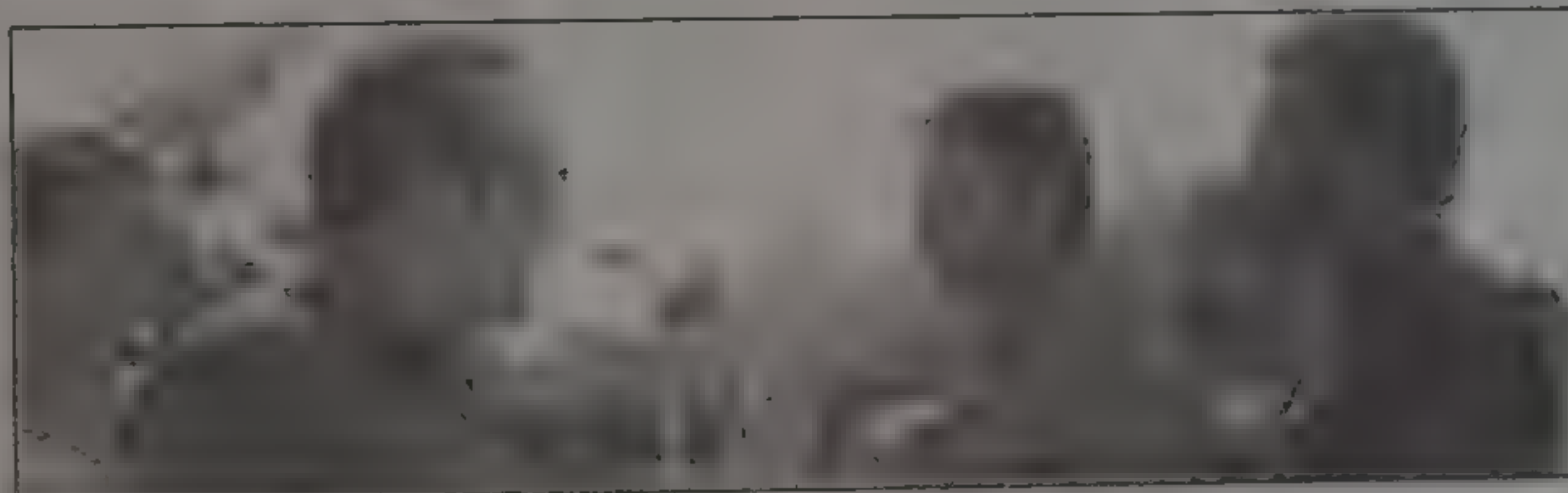
The first sequence, set back in North Carolina in 1964, has determined young African-American college athlete Jim Ellis (Terrence Howard) trying to swim in hostile waters, surrounded by hateful competitors and a crowd of murmuring whites. "Why don't you get out of our nice clean pool!" one shouts above the din. The whole thing ends badly, with Jim losing his cool and lashing out at the arrogant cops who try to make him leave from where he rightfully belongs before we fade to black.



THIS IS OK

But the name of the movie is *Pride*, the opening title card proudly declaring that it is "Inspired by True Events" and it's enveloped from top to bottom with one of those "inspiring" scores—you just know Jim is going to triumph over adversity sooner or later. To be precise, 10 years later, when Jim finds temporary employment packing up an all but abandoned Philadelphia community centre (with a pool!) surrounded by kids just waiting to be, well, inspired.

The generic template for the feel-good super coach movie is not to be messed with by director Sunu Goneru or his team of writers. There's the ghetto kids in need of guidance, the requisite nerdy one who stutters and



DRAMA

OPENS FRI, MAR 23

**PRIDE**

DIRECTED BY SUNU GONERA  
WRITTEN BY KEVIN MICHAEL SMITH, MICHAEL  
GOZZARD, J MILLS GOODLOE, NORMAN VANCE JR  
STARRING TERRENCE HOWARD, BERNIE MAC,  
KEVIN PHILLIPS, KIMBERLY ELISE

cries, the requisite tough one who only responds to tough love—there's even the "bookish" one, recognizable because he wears glasses. And there's the tripartite-bad guys: the faceless city who wants to close the centre, the local oily pimp who wants to suppress the kids from rising above their caste and a portly, racist white coach, called The Bink (rhymes with "Dink") fronting the swim team to beat. It's all mapped out in the textbook style with a dire dearth of variation.

THE CLIMAX IS WILDLY belaboured. The characters are grossly underdeveloped. The love interest subplot,

"true events" be damned, feels weak and artificial. The dialogue is frequently superfluous. An entire scene consists of The Bink explaining to his team, "If we win, we're champions again. If they win, they become champions." Thanks, Bink.

However, Howard, who believed in the material enough to sign on as executive producer (perhaps as a socially acceptable antidote to *Hustle & Flow*), suffuses his swim coach with weepy, trembling, complicated emotions. He's almost weird, and it's kind of interesting.

His crew, not just the kids but the goofy community centre manager played by Bernie Mac (who tosses in a few solid gags), goes a long way toward selling this go-for-it corn. The set-up is so unbelievably formulaic that the genuine charm and aplomb of its players makes for several unexpected smiles. But the funk and soul classics on the soundtrack don't hurt either. ♥



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# Not much subtly or *Grace* in heavy-handed biopic

JONATHAN BUSCH / jonathan@vuwweekly.com

Crunching the tireless efforts of William Wilberforce to persuade Britain's House of Commons to abolish slavery, *Amazing Grace* flows through a lot of history in the minutes, which certainly says something.



THIS IS OK

An unquestionable cause; a genuinely altruistic, handsome, sensitive hero (finely embodied by Ioan Gruffudd) pushing it through despite seemingly insurmountable odds; a colorful crew of supporting characters; even a dash of romance. (Hot activists in love!) What more could one ask for in a movie? Well.

It's not easy making a very good movie about a saint. It's not even a very good idea—though no doubt behind such a movie exists some perfectly good intentions. I hear people don't read much, so here's a digestible, compacted way to keep alive this vitally important chapter of history. Except I have to wonder if those same people who wouldn't read about Wilberforce are necessarily going to run out to see a movie about him.

Boldly, bluntly directed by Michael Apted, *Amazing Grace* should convince just about anybody that slavery was, you know, a goddamned abomination. (When some unsavoury Lord utters the word "nigger," the brooding score jumps in right on cue to just let us know that the filmmakers totally don't approve.)

Having said that, this film, largely confined to politicians' chambers and 40-room country cottages, never needs to get too bogged down with actual horrors. The one time it does offer a quick glimpse of slave life, Apted chooses to gloss it over with a burnished glaze and soft focus.

**BUT IT ISN'T ENOUGH** to criticize this movie for its dominance of powdered wigs and furrowed English brows. *Amazing Grace*, to be fair, is more essentially about the mechanics of social change than it is about social ills, thus its passages dealing specifically with politics tend to be the most engaging.

As time rushes onward and bad age make-up gets slapped on more thickly, however, there's no time to spend honing any single theme, much less one as thorny as the process of tearing down



DRAMA

OPENS FRI, MAR 23

AMAZING GRACE

DIRECTED BY MICHAEL APTE

WRITTEN BY STEVEN KNIGHT

STARRING IOAN GRUFFUDD, ROMOLA GARAI, RUFUS SEWELL, BENEDICT CUMBERBATCH

a vast, wealth-producing colonial institution

*Amazing Grace* is basically your average biopic, a blurry portrait that sacrifices detail and insight in favour of the grand sweep: Wilberforce questions, strives, suffers (he had colitis) and then strives again; hard-earned triumph arrives; the end. He starts the movie chiding a stranger for beating a conspicuously black horse (subtlety isn't a priority, I guess) and ends the movie getting applauded by a bunch of old bastards who took 18 years to realize he was right. At least there's a truckload of terrific actors to help give this thing some texture, the men and women have ample opportunity to do much other than pose for Apted's next crane shot. **v**

# Premonition has all the time in the world

JONATHAN BUSCH / jonathan@vuwweekly.com

A few months ago, I spent an afternoon watching YouTube clips that document the firing of Star Jones on *The View*, but I discovered them completely out of sync. First, I saw Barbara declaring the first episode without Star, followed by Star's tell-all interview on Larry King, and finally ended with Star's initial announcement that she would be leaving. Now everytime I turn it on, it feels like *Slaughterhouse-Five*; I can't tell my ass from Elisabeth Hasselbeck's elbow.



THIS IS OK

*Premonition* is kind of like what I'm trying to describe. Alright, it's a lot like it. Sandra Bullock stars as Linda, a View-accessible middle-class wife and mother who is told at the film's beginning that her husband (Jim Carrey's Julian McMahon) has died in a horrible car accident. The next morning, she wakes up to find the fine print of man eating cereal in her kitchen. He

DRAMA

NOW PLAYING

PREMONITION

DIRECTED BY MENNAN YAP

WRITTEN BY BILL KELLY

STARRING SANDRA BULLOCK, JULIAN MCMAHON, SHYANN MCLURE, COURTNEY TAYLOR BURNES

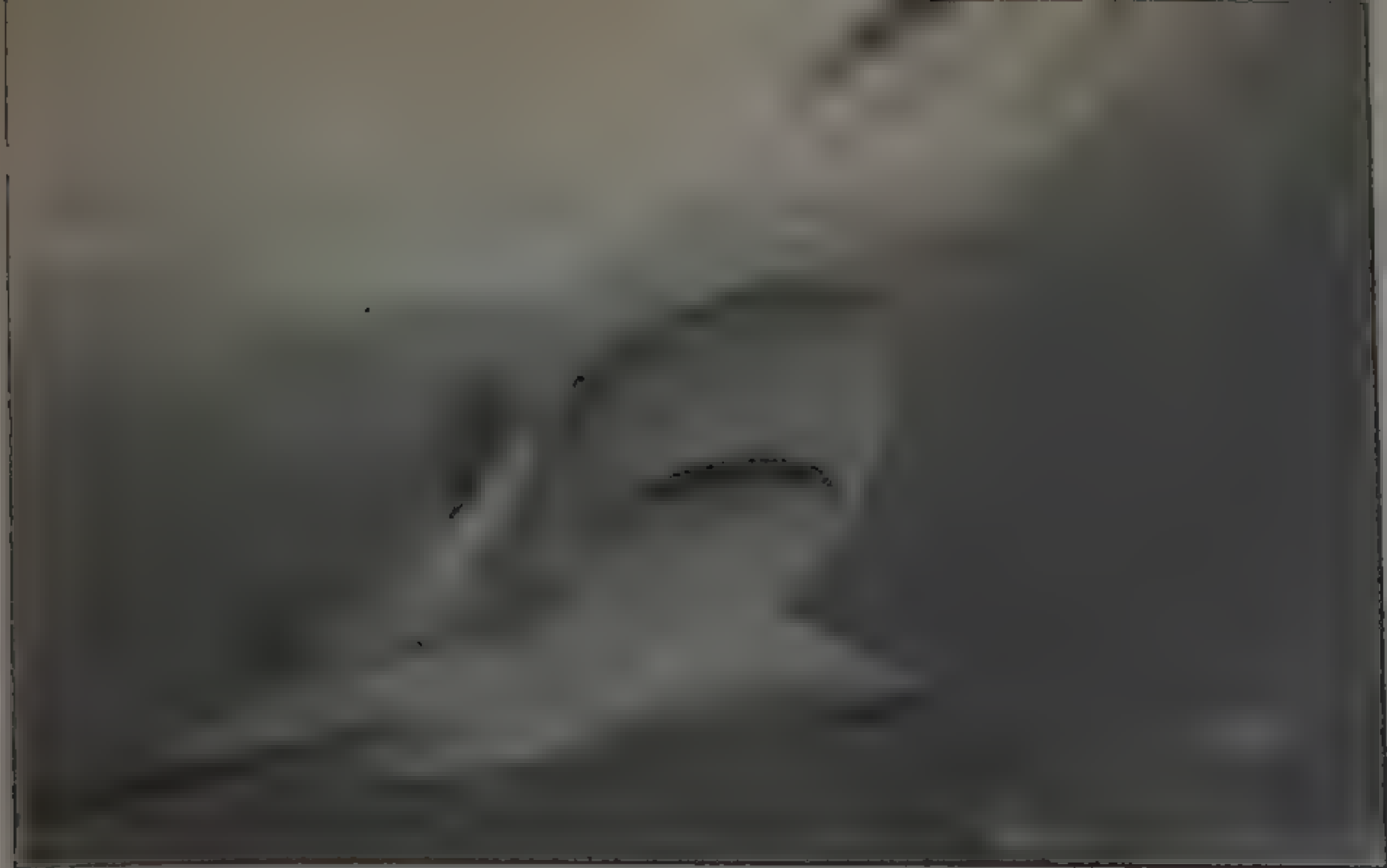
isn't dead after all. But as the days pass, he's dead, then alive, then dead again.

She figures out that each day of the week is occurring at mysterious random; her life has become how most people recall their first viewing of *Pulp Fiction*. No shit.

It's up to Linda to piece together the events and try her damndest not to appear crazy. Plus we get to help, it's important that you whisper out loud exactly what you think is going on while the film is running. *Premonition* is much more fulfilling for everyone sitting around

ENTERTAINMENT WEEKLY PAGE 34





## Shark boy, shark girl, we're going to take you out of this world

CAROLYN NIKODYM / carolyn@vueweekly.com

In the time that you spent at work today, some 60 000 sharks have been killed—about 30 have been killed in the time it took you to read this sentence.



THIS ROCKS

But it isn't even stats like this that make Rob Stewart's documentary *Sharkwater* both stunning and horrifying. The first-time director and long-time underwater photographer takes on the task of altering the wide-spread belief that sharks are the scourge of every ocean-loving human.

Beginning with some downright silly informational American military films from black and white film days—informing us that if we are in the water with sharks we should shout into the water and tear up paper into bits and throw them around us (!)—Stewart takes us by the hand to see what he sees in sharks. Not only are they beautiful, they are also necessary to life on solid ground. And our collective belief in their penchant for human flesh is highly bloated—death by shark, for instance, is not even in the same league as death by car accident.

The footage of Stewart being some sort of shark-whisperer drifts into stunning ocean life, but before long we are on the Sea Shepherd with Canadian eco-pirate Paul Watson, heading down to Costa Rica and the Galapagos. And this is where the film—getting a strong, over 20-screen release in Canada—surprises.

**THE CREW OF** the Sea Shepherd uses

SHARKS!

OPENS FRI, MAR 23

**SHARKWATER**

WRITTEN & DIRECTED BY ROB STEWART

water cannons to deter shark poachers and rams into long-lining (the ocean equivalent to clear-cut logging, where everything in our path dies) vessels that are capturing sharks, their crews cutting off the fins and tossing the bloody, soon-to-be-dead shark back into the sea.

In Costa Rica, Stewart manages to get into some "shark-fin mafia" territory to capture footage of the sheer number of fins—thousands—that are being prepped for the discerning palates of shark-fin soup eaters. At some several hundred dollars per pound, shark fins are a delicacy. And like with any lucrative mob business, many higher-echelon palms have to be greased to make it happen.

While Stewart can offer no proof that Watson was in Costa Rican waters at the behest of that country's authorities, there is little doubt that the kind of shark-fishing practices he uncovers are in any way sustainable. And it's pretty easy to buy into his sentiment that sharks—with their bad man-eating rap—are very low on the conservation-list chain.

But as he and the other ocean biologists he interviews see it, extinct sharks make for too many plankton eaters, which makes for less oxygen on Earth. We may take or leave sharks, but oxygen is another matter. ♥



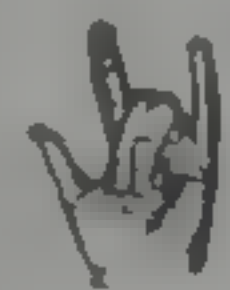
## Times may change, but *The Rules of the Game* don't

BRIAN GIBSON / brian@vueweekly.com

There are many class-conscious reasons to see Jean Renoir's *The Rules of the Game* (1939), from the high-art and high-minded—one of cinema's masterworks, it's also a favourite of Altman and Bertolucci—to the lowly and sympathetic: the film was so pilloried that someone tried to burn a theatre it was playing in, the French government banned it for a month, then Nazi occupiers destroyed many of the prints.

More cineastes would put the film in their top 10 if they weren't exalting another Renoir offering (*The Grand Illusion*), but the nerve that *The Rules of the Game* so sharply touched still crackles on screen, along with the dialogue, dry and tart as champagne, and the elegant camerawork, revealing so much ado about nothing.

Perhaps the best reason to watch is to watch again—from De Chesnaye (Marcel Dalio), the cavalier hypocrite-king of the master-class, to Christine (Nora Gregor), that apple-eating temptress whom courtiers blame even as they pursue, there's too much to take in at one sitting with this satirical feast. Caustic social criticism jumps into bed with Wildean social comedy—Renoir's film isn't, as an opening intertitle notes, merely "a study of manners" but a scathing attack on the show of feeling by a murderously superficial elite (gathered at a coun-



THIS ROCKS

CLASSIC

SAT, MAR 24 & MON, MAR 26 (7 PM);  
SUN, MAR 25 (9 PM)

**THE RULES OF THE GAME**

DIRECTED BY JEAN RENOIR

WRITTEN BY RENOIR & CARL KOCH

STARRING NORA GREGOR, ROLAND TOUTAIN,

MARCEL DALIO

METRO CINEMA, \$10

try-house party for the weekend)

Dark presentiments of holocaust, warfare and French collusion swirl, from the ghoulish dancing of skeletons during a skit by the guests at De Chesnaye's estate to the sudden outbursts of violence during the night's party, and then the horrifyingly casual cover-up, which only proves to one guest, a military man, that "This De Chesnaye has class. And that's rare."

Only André Jurieu (Roland Toutain), the famous pilot who's fallen hard for De Chesnaye's wife Christine, nobly upholds a code of honour. Such ethics are pathetically amiss in a world where De Chesnaye's music boxes, mechanical warblers and stuffed animals have more of a throbbing core than the people swirling and gliding through the seemingly open, palatial rooms, in pursuit of a love that's really a curiosity or even a curio, just a "small token of affection." The lower orders imitate, both more buffoonish and more ardently, the careless passions of those upstairs.

**RENOIR DOESN'T SPARE** himself—he plays the bumbling uncle-ish figure of Octave, who acts paternally pro-

tective of Christine. This big, gruff but affable man dons a bear costume for one skit. It's a strangely beautiful merger of predator and prey, the artifice of culture masking stark nature in a film where the spiffy, dapper guests stand behind propped-up wood blinds among bare trees and a scrub landscape as they pick off rabbits and birds scattered by the hired help. One shot rabbit twitchingly reminds us of the death and violence on which this classy world thrives.

Affairs and heartbreaks are poses and rituals that circle listlessly around something meaningful something beyond riches ("You can fight hatred, but not boredom") in a world based on casual slaughter ("only 60 pheasant the first day") and heartless play. The camera cunningly tracks the game-players, pulling back to reveal more of the chase framing shots with mirror reflections, scrolled banisters, curved staircases and other markers of self-deluding, dizzying, soaring wealth.

From flippant racism to detached flirtations, the masquerade goes on—"The awful thing about life is this everyone has their reasons" for self-deception, playing their parts in this vital *Grand Illusion*. As Octave/Renoir says, "Today everyone lies," but to themselves most of all. Like any great classic, the more you watch it, the more Renoir's masterwork seems to reflect the cold, hard truth—*The Rules of the Game* still apply. ♥

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**PRINCESS THEATRE**  
10337 - Whyte Ave. - 433-0728

**SHARKWATER**  
PA. DISTURBING CONTENT  
EVENINGLY 7:00 & 9:00 PM  
SAT & SUN MATINEES 2:00 PM

**PRINCESS THEATRE**  
10337 - Whyte Ave. - 433-0728

**THE LIVES OF OTHERS**  
EVENINGLY 6:50 & 9:20 PM  
SAT & SUN MATINEES 2:00 PM

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**RULES OF THE GAME**  
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**THE HONG KONG FILM FESTIVAL**  
THURSDAY WAIT TIL YOU'RE OLDER 7PM  
THROW DOWN 9PM  
FRIDAY RUNNING ON KARMA 7PM  
HOME SWEET HOME 9PM

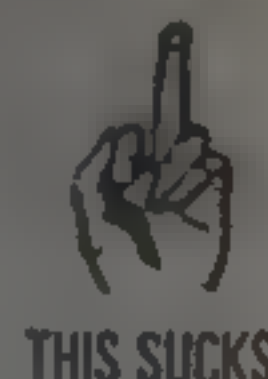
All Metro screenings are held at Zedler Hall in the Citadel Theatre, 9128-101 A Ave.  
For more information, call 425-9212, or log on to [www.metrocinema.org](http://www.metrocinema.org).

Canada Council for the Arts / Conseil des Arts du Canada / Foundation for the Arts / FAV

# Dead Silence: horror film for dummies

OMAR MOUALLEM / [omar@vnewweekly.com](mailto:omar@vnewweekly.com)

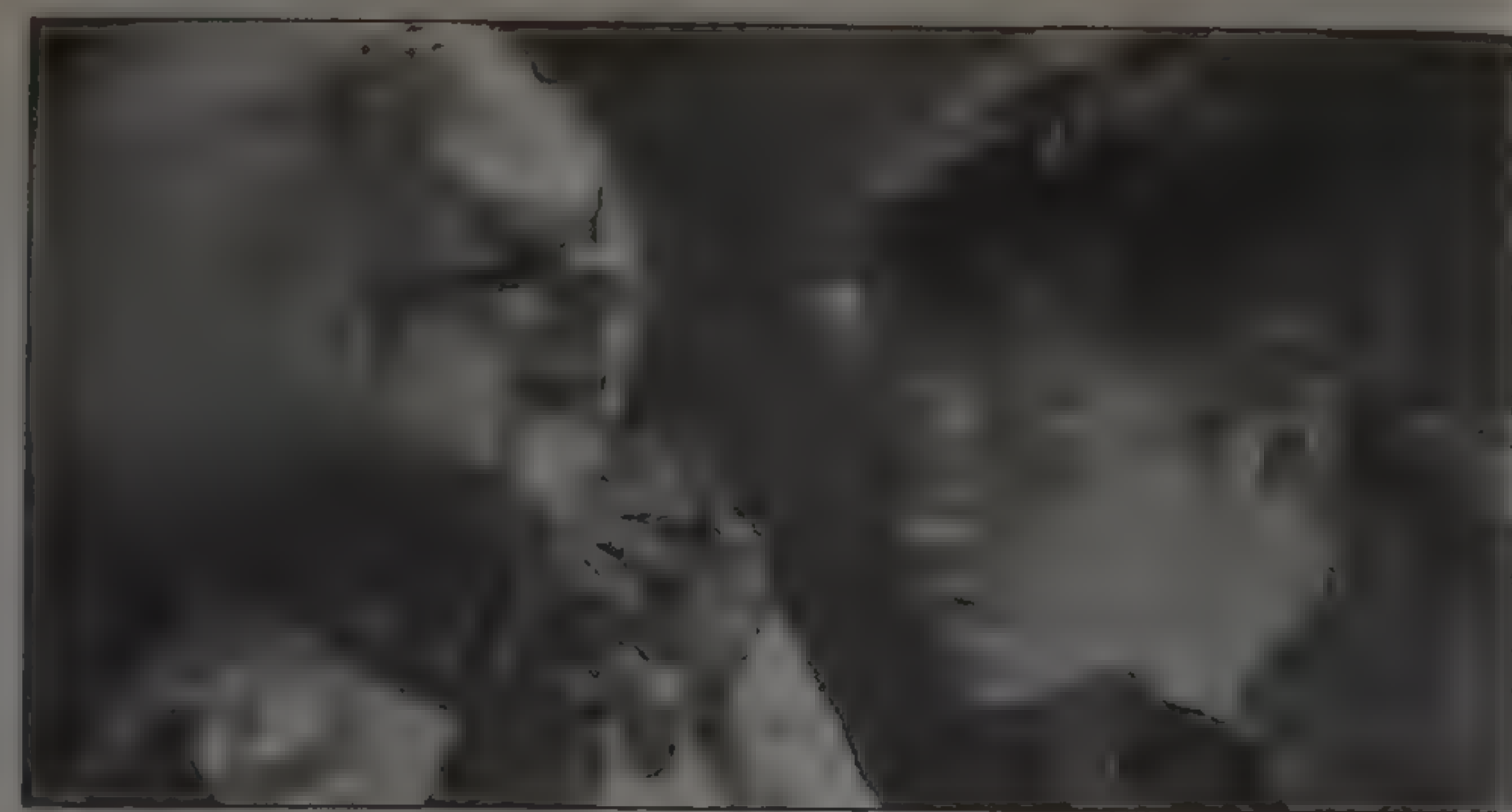
I've always had a thing for homunculus killers, whether it be Chucky, Leprechaun or one of the many adorable puppets from the *Puppet Master* series. So when I heard about *Dead Silence*, the part of me that loves Woody Allen was smothered with an ether-soaked cloth by the part of me that adores Wes Craven.



*Dead Silence* takes ventriloquism so seriously that it begins with the etymology of the word, before introducing us to our hero, Jamie Ashen (Ryan Kwantan). There are two things we learn about him: he has daddy issues, and his pregnant wife was gruesomely murdered. One thing has to do with the start and the other with the finish. Everything else functions like a dissected pancreas.

Right before her murder, the Ashens were delivered an unmarked package containing a dummy named Billy. But Billy's just a harmless doll, right? Therefore, in the eyes of the police, Jamie is the prime suspect. He is stalked by Detective Lipton (played by the only New Kids On the Block success story, Donnie Wahlberg), who hangs tough with his pervy moustache and electric shaver.

Then there's some stuff about crazy old Mary Shaw (Judith Roberts), the popular ventriloquist (yeah, popular) who suffered a mysterious death some time ago, and legend has it when you say her name, some very



HORROR

NOW PLAYING  
**DEAD SILENCE**  
DIRECTED BY JAMES WAN  
WRITTEN BY WAN, LEIGH WHANNELL  
STARRING DONNIE WAHLBERG, AMBER VALLETTA,  
MICHAEL FAIRMAN, RYAN KWANTAN

RL Stine stuff happens. To investigate, Jamie takes Billy for a road trip to his and Mary's hometown, Raven's Fair, a quiet place where the welcome sign literally says, "A quiet place to live."

*Dead Silence* is directed by James Wan who struck gold with *Saw*. *Saw*'s success had a hegemonic influence on Hollywood horrors, turning them into suspense/gore hybrids that are more about grotesque puzzles than fear. *Dead Silence* is no different, but it also tries to relinquish traditional scary stories. It fails at both.

TO BE A MIND-BENDING puzzle, you must withhold some information; however, *Dead Silence* makes no

attempt. Wan thinks he can blow our minds with a tacked on twist ending that makes no sense and furthers no mystery—because if it worked for *Saw*, well ... it doesn't here.

Billy as a little monster is underused. Instead of stabbing with his little hands and scampering with his little feet, he uses off-screen supernatural powers that are rapidly cut together with morbid images and jarring sounds. The creepiest he gets is moving his eyes very slowly or disappearing and reappearing in strange places.

After *Dead Silence* I snuck into the neighbouring theatre to watch the last 90 minutes of *Fido*. While the two movies have different aims, I couldn't help but feel so much more involved in *Fido*. *Dead Silence* is too in love with its own premise and too self-indulgent to make any connection with the audience. Go see *Fido*, who, despite being a zombie, has a lot more brains. ▽

**GARNEAU theatre**  
8712 - 109 Street - 433-0728

**THE WIND THAT SHAKES THE BARKLEY**  
EVENINGLY 6:50 & 9:10PM  
SAT & SUN MATINEE 2:00

**PREMONITION**

CONVERTED FROM PAGE 32

me in the theatre.

THE GOOD SIDE is that *Premonition* is more than entertaining, or merely entertaining, depending on your bent. Either way, it unfolds with a good heart. Bullock is an identifiable screen queen—that's why so many white girls in their early 20s love her movies. They idolize her, and then invite their boyfriends out to see her movies, trying to give them an idea who their potential wife imagines herself becoming in 10 years.

However, *Premonition* was even more disorienting once I realized the multiple angles it might be imagined from; throughout the film, Linda embarks on a discovery of some of the hidden truths in her archetypically

domestic life.

Her husband can be a real bastard sometimes, her best friend (Nia Long) is rather self-involved, and her kids are a little clumsy (seriously, one of them runs into a plate-glass window). All the while, she learns about the power of love, sweet love.

Somewhere along the way, I figured out that the movie was trying to tell me something, though I'm pretty sure I've heard this one before. It's like a really suspenseful self-help book that I might pick up on my sister's toilet tank; it helps pass the time.

Maintaining suspense is one of the film's primary concerns, but director Mennan Yapo never devolves into preachy preachiness. Nobody visits heaven, talks to God or misquotes 19th century literature; that's certainly a one-up on dinner with the extended family. ▽

**MAR 23-25**  
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**MAR 27**  
NON-LINEAR SCRIPT  
Write a script that is not linear.

**MAR 28**  
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E: [INFO@FAVA.CA](mailto:INFO@FAVA.CA)



**AMAZING GRACE** Director Michael Apted (*Game TV series*) chronicles William Wilberforce's (Ioan Gruffudd of *Fantastic Four*) efforts to end slavery in 18th century England. Read Josef Braun's review on page 32.

**THE COMEBACKS** Director Tom Brady (*The Hot Chick*) tries to bring a college football team back to life, starring David Koechner (*Reno 911! Miami*).

**A FACE IN THE CROWD** Andy Griffith, Patricia Neal and Walter Matthau star in director Elia Kazan's satirical drama. **ROYAL ALBERTA MUSEUM, MON, MAR 26 (8PM)**

**THE HILLS HAVE EYES 2** Michael McMillian (*Dimples*) and Jessica Stroup (*Broken*) star in director Martin Weisz's (*60 Seconds*) horror sequel

**HONG KONG FILM FEST** Take your pick of the finest in Hong Kong cinema. All films are in Cantonese or Mandarin with English subtitles. *Wait 'til You're Older* THU, MAR 22 (7PM); *Throw Down* THU, MAR 22 (9PM); *Running on Karma* FRI, MAR 23 (7PM); *Home Sweet Home* FRI, MAR 23 (9PM) ZEILER HALL, THE CITADEL

**PRIDE** Terrence Howard (*Idolewild*) stars in director Sunu Goner's (Co-produced *Out on a Limb*) dramatic portrayal of a true story. Read Josef Braun's review on page 31.

**THE LAST MIMZY** Chris O'Neil and Rhiannon Leigh Wryn (*Hulk*) star in director Robert Shaye's (*The Lord of the Rings* producer) drama of two siblings who develop special talents and enter a strange new world.

**MONKEY WARFARE** Writer/Director Reginald Harkema (*Partition*) turns a comic eye to guerilla activism and cycling, starring Don McKellar (*Where the Truth Lies*), Tracy Wright and Nadia Litz (*Some Things That Stay*). Read Josef Braun's article on page 28.

**REIGN OVER ME** Director Mike Binder (*Man About Town*) heals some of the pain for Adam Sandler (*Click*) as he rekindles a friendship with an old friend, Don Cheadle (*Ocean's Twelve*)

**RULES OF THE GAME (LA RÈGLE DU JEU)** High society gathers for director Jean Renoir's stinging tragedy circa 1939. Read Brian Gibson's review on page 33. **SAT, MAR 24, MON, MAR 26 (7PM) & SUN, MAR 25 (9PM) ZEILER HALL, THE CITADEL**

**SHARKWATER** Rob Stewart directs and stars in this visually dramatic documentary on the ocean's much needed predator. Read Carolyn Korman's review on page 33.

**TWINT** Director Kevin Munroe (*Freaky Flyers*) chronicles Eastman and Laird's story of four falling heroes. Read Omar Mouallem's review on page 31.

**THE WIND THAT SHAKES THE BARLEY** Cillian Murphy (*Breakfast on Pluto*) and Padraic Delaney (*A Lonely Sky*) star in director Ken Loach's (*McLibel*) war drama. Read Josef Braun's review on page 30.

**WORLD WATER DAY** The National Film Board and CitizenShift screen 11 films focusing on water shortages, pollution and the human right to water. Read Carolyn Nikodym's review on page 30. **THU, MAR 22 (6 PM), STANLEY A MILNER LIBRARY**

## FILM LISTINGS

FRI, MAR 22 - THU, MAR 28, 2007

All showtimes are subject to change at any time. Please contact theatre for confirmation.

### CANADA THEATRE JASPER

6094 Connaught Dr. Jasper, 852-4749

300 (18A, gory scenes) Fri-Sat 7:00, 9:10, Sun-Thu 8:00

BREACH UNIVERSAL (PG, coarse language) Fri-Sat 7:00, 9:10; Sun-Thu 8:00

### CINEMA CITY 12/MOVIES 12

Cinema 12: 3633-99 St. 463-5481

DATE OF ISSUE ONLY: THU, MARCH 22

CASINO ROYALE (14A, violence) Thu 1:00, 3:55, 7:35

BLOOD DIAMOND (14A, violence, disturbing content) Thu 1:15, 4:05, 7:50

THE PURSUIT OF HAPPYNESS (PG) Thu 1:35, 4:15, 6:55, 9:25

SMOKING ACES (18A, gory scenes, brutal violence) Thu 1:05, 4:25, 7:10, 9:50

HAPPY FEET (G) Thu 1:30, 4:45, 7:15, 9:40, Thu Kids Kabin Fever: 1:30pm

EPIC MOVIE (14A) Thu 1:45, 5:00, 7:40, 10:05

ERAGON (PG, violence not recommended for young children) Thu 1:55, 4:35, 7:30, 10:00

CATCH AND RELEASE (PG, sexual content, not recommended for young children) Thu 1:50, 7:05

STOMP THE YARD (PG, coarse language) Thu 1:20, 3:50, 7:20, 9:45

CHARLOTTE'S WEB (G) Thu 1:10, 3:15, 5:20, 7:25, 9:35

CHILDREN OF MEN (14A, coarse language, violence) Thu 4:30, 9:55

FREEDOM WRITERS (PG, coarse language, violence) Thu 1:25, 4:10, 7:00, 9:30

FLUSHED AWAY (G) Thu 1:40

THE DEPARTED (18A, coarse language, violence) Thu 4:20, 7:45

Movies 12: 130 Ave 50 St. 472-9779

DATE OF ISSUE ONLY: THU, MARCH 22

CASINO ROYALE (14A, violence) Thu 1:45, 4:45, 7:45

BLOOD DIAMOND (14A, violence, disturbing content) Thu 1:25, 4:35, 7:40

THE PURSUIT OF HAPPYNESS (PG) Thu 1:50, 4:20, 7:20, 9:55

SMOKING ACES (18A, gory scenes, brutal violence) Thu 1:30, 4:10, 7:00, 9:30

ASTRONAUT FARMER (PG) Thu 2:05, 4:25, 6:55, 9:20

HAPPY FEET (G) Thu 1:40, 4:30, 7:05, 9:25, Thu Kids Kabin Fever: 140pm

EPIC MOVIE (14A) Thu 2:15, 4:55, 7:35, 10:00

ERAGON (PG, violence not recommended for young children) Thu 2:00, 4:50, 7:15, 9:40

CATCH AND RELEASE (PG, sexual content not recommended for young children) Thu 1:55, 4:15, 6:50, 9:15

STOMP THE YARD (PG, coarse language) Thu 1:35, 4:40, 7:25, 9:50

CHARLOTTE'S WEB (G) Thu 1:10, 3:15, 5:15, 7:30

FREEDOM WRITERS (PG, coarse language violence) Thu 4:40, 7:10, 9:45

CHILDREN OF MEN (14A, coarse language violence) Thu 9:35, 11:55

FLUSHED AWAY (G) Thu 2:10

### CITY CENTRE 9

10200-102 Ave 421-7020

THE HILLS HAVE EYES 2 (18A, brutal violence, gory scenes, no passes) Thu 12:30, 3:00, 5:30, 8:00

300 (18A, gory scenes) Daily 1:00, 3:50, 6:45, 9:30

REIGN OVER ME (14A, mature theme, coarse language) Daily 12:50, 3:40, 6:50, 9:40

AMAZING GRACE (PG) Daily 1:20, 4:00, 6:40, 9:15

DEAD SILENCE (14A, frightening scenes) Fri Sun Tue-Thu 1:15, 3:20, 7:30, 10:00; Sat 3:20, 7:30, 10:00, Mon 1:15, 3:20, 10:00

WILD HOGS (PG, coarse language, not recommended for young children) Daily 1:30, 4:20,

7:20, 9:50

FIDO (14A, gory scenes) Daily 12:45

PREMONITION (PG, frightening scenes, not recommended for young children) Daily 3:10, 6:35, 9:10

SHOOTER (18A) Daily 12:45, 4:15, 7:10, 10:00

THE LAST MIMZY (PG, may frighten young children) Daily 1:40, 4:10, 6:30, 9:00

METROPOLITAN OPERA: THE BARBER OF SEVILLE (Classification not available) Sat 11:30

### CLAREVIEW

4211-139 Ave., 472-7600

SHOOTER (18A) Daily 1:30, 4:10, 7:20, 9:40

THE HILLS HAVE EYES 2 (18A, brutal violence, gory scenes) Daily 1:10, 3:20, 5:20, 7:45, 10:00

TEENAGE MUTANT NINJA TURTLES (PG) Daily 12:30, 2:40, 4:45, 7:00, 9:10

300 (18A, gory scenes) Daily 12:50, 3:45, 6:50, 9:30

THE LAST MIMZY (PG, may frighten young children) Fri-Sun 12:40, 3:00, 6:35, 9:05, Mon-Thu 6:35, 9:05, 12:40, 3:00

PREMONITION (PG, frightening scenes, not recommended for young children) Fri-Sun 2:10, 4:30, 7:35, 9:45; Mon-Thu 7:35, 9:45

WILD HOGS (PG, coarse language, not recommended for young children) Daily 2:00, 5:00, 7:30, 9:50

DEAD SILENCE (14A, frightening scenes) Fri-Sun 1:20, 3:30, 6:30, 9:00; Mon-Thu 6:30, 9:00

I THINK I LOVE MY WIFE (14A, coarse sexual language) Fri-Sun 1:40, 4:20, 6:40, Mon-Thu 6:40

FIDO (14A, gory scenes) Daily 8:45

BRIDGE TO TERABITHIA (PG, may frighten young children) Daily 2:20, 4:40, 7:10, 9:20

NIGHT AT THE MUSEUM (TOONIE MATINEE (PG, not recommended for young children) Mon-Thu 1:20, 3:30

ARTHUR AND THE INVISIBLES (TOONIE MATINEE (G) Mon-Thu 1:40, 4:20

CHARLOTTE'S WEB (TOONIE MATINEE) (G) Mon-Thu 2:10, 4:30

### GALAXY-SHERWOOD PARK

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THE HILLS HAVE EYES 2 (18A, brutal violence, gory scenes, no passes) Daily 12:55, 3:50, 7:25, 10:15

TEENAGE MUTANT NINJA TURTLES (PG, no passes) Daily 12:00, 2:05, 4:15, 6:30, 9:20

THE LAST MIMZY (PG, may frighten young children) Daily 12:05, 2:20, 4:30, 7:20, 9:45

DEAD SILENCE (14A, frightening scenes) Fri-Wed 12:50, 3:45, 7:05, 9:25, Thu 12:50, 3:45, 10:00

PREMONITION (PG, frightening scenes, not recommended for young children) Daily 12:40, 3:30, 6:45, 9:15

300 (18A, gory scenes) Daily 12:35, 3:10, 6:50, 10:00

WILD HOGS (PG, coarse language, not recommended for young children) Daily 1:00, 3:25, 7:00, 10:10

SHOOTER (18A) Daily 12:30, 3:35, 7:10, 9:55

BRIDGE TO TERABITHIA (PG, may frighten young children) Daily 12:10, 2:30, 4:45, 7:30, 9:40

REIGN OVER ME (14A, mature theme, coarse language) Daily 12:25, 3:15, 6:35, 9:35

OILERS PPV: EDMONTON VS ST. LOUIS (Classification not available) Thu 7:00

### GARNEAU

8712-109 St. 433-0728

THE WIND THAT SHAKES THE BARLEY (14A, violence, coarse language) Daily 6:50, 9:10; Sat-Sun 7:10

### GATEWAY 8

2950 Calgary Trail, 436-6977

THE WORK AND THE GLORY III: A HOUSE DIVIDED (PG) Fri Mon-Thu 7:15, 9:45, Sat-Sun 1:50, 4:10, 7:15, 9:45

THE NUMBER 23 (14A, violence, gory scenes) Fri Mon-Thu 7:25, 9:50, Sat-Sun 1:40, 4:15, 7:25, 9:50

MUSIC AND LYRICS (PG) Fri Mon-Thu 7:10, 9:35, Sat-Sun 1:15, 3:50, 7:10, 9:35

GHOST RIDER (14A) Fri Mon-Thu 6:55, 9:25, Sat-Sun 1:10, 3:55, 6:55, 9:25

BREACH (PG, coarse language) Fri Mon-Thu 6:35, 9:30; Sat-Sun 1:30, 4:00, 6:35, 9:30

NAMASTEY LONDON (STC, subtitled) Fri Mon-Thu 6:30, 8:45, Sat-Sun 3:30, 6:30, 8:45

THE QUEEN (PG) Fri Mon-Thu 6:45, Sat-Sun 1:20, 3:40, 6:45

FIDO (14A, gory scenes) Daily 9:20

BREAKING AND ENTERING (14A, sexual content) Fri Mon-Thu 7:00, 9:40; Sat-Sun 1:00, 4:05, 7:00, 9:40

### GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave. St. Albert, 472-2222

THE LAST MIMZY (PG, May frighten young children) Daily 1:10, 3:15, 5:10, 7:05, 8:55

WILD HOGS (PG, coarse language, not recommended for young children) Daily 1:00, 3:00, 5:00, 7:25, 9:20

BRIDGE TO TERABITHIA (PG, may frighten young children) Daily 1:20, 3:25, 5:30, 7:35

NUMBER 23 (14A, violence, gory scenes) Daily 9:25

TEENAGE MUTANT NINJA TURTLES (PG) Daily 1:35, 3:40, 5:25, 7:20, 9:10

300 (18A, gory scenes) Daily 1:45, 4:30, 7:00, 9:15

### LEDUC CINEMAS

4762-50 St. Leduc, 986-2728

PREMONITION (PG, frightening scenes, not recommended for young children) Daily 6:55, 9:15, Sat-Thu 12:55, 3:15

300 (14A, gory scenes) Daily 7:00, 9:30, Sat-Thu 1:00, 3:30

TEENAGE MUTANT NINJA TURTLES (PG) Daily 7:10, 9:10; Sat-Thu 1:10, 3:10

WILD HOGS (PG, coarse language, not recommended for young children) Daily 7:05, 9:20, Sat-Thu 1:05, 3:30

### MAGIC LANTERN-CAMROSE

Camrose, 780-696-1743

SHOOTER (18A) Daily 6:50, 9:15; Sat, Sun 1:50

TEENAGE MUTANT NINJA TURTLES (PG) Daily 7:10, 9:00, Sat, Sun 2:10

WILD HOGS (PG, coarse language, not recommended for young children) Daily 7:00, 9:05, Sat-Sun 2:00

300 (18A, gory scenes) Daily 6:55, 8:10, Sat, Sun 1:55

PREMONITION (PG, frightening scenes, not recommended for young children) Daily 7:20; Sat, Sun 2:05

### MAGIC LANTERN-SPRUCE GROVE

205 Main St. Spruce Grove, 972-2332

TEENAGE MUTANT NINJA TURTLES (PG) Daily 7:00, 9:00, Sat-Sun Tue Thu 1:00, 3:00

### METRO CINEMA

9828-101A Ave. Citadel Theatre, 472-3111

RUNNING ON KARMA (STC) Fri 7:00

HOME SWEET HOME, AKA THE MONSTER (STC) Fri 9:00

RULES OF THE GAME (STC) Sat Mon 7:00, Sun 9:00

MONKEY WARFARE W/ PHONE CALL FROM IMAGINARY GIRLFRIEND: ANKARA (STC) Sat Mon 9:00, Sun 7:00

BEIJING BUBBLES (STC) Thu 7:00

### NEW WEST MALL 8

8882-170 St., 444-1828

THE MESSENGERS (14A, frightening scenes) Fri Mon-Thu 4:45, 7:15, 9:25, Sat-Sun 1:45, 4:45, 7:15, 9:25

NIGHT AT THE MUSEUM (PG, not recommended for young children) Fri Mon-Thu 4:35, 7:10, 9:45; Sat-Sun 1:30, 4:35, 7:10, 9:45

BLOOD DIAMOND (14A, violence, disturbing content) Fri Mon-Thu 6:30, 9:30; Sat-Sun 12:30, 3:30, 6:30, 9:30

SMOKIN' ACES (18A, gory scenes, brutal violence) Daily 9:15

ERAGON (PG, violence, not recommended for young children) Fri Mon-Thu 4:40, 7:20, 9:40, Sat-Sun 12:45, 4:40, 7:20, 9:40

HAPPY FEET (G) Fri Mon-Thu 4:30, 7:00, 9:35, Sat-Sun 1:15, 4:30, 7:00, 9:35

STOMP THE YARD (PG, coarse language) Fri Mon-Thu 4:20, 6:55, 9:40, Sat-Sun 1:00, 3:45, 6:55, 9:20

CHILDREN OF MEN (14A, coarse language, violence) Daily 9:00

CHARLOTTE'S WEB (G) Fri Mon-Thu 7:05, Sat-Sun 12:35, 2:45, 5:55

HAPPILY N'EVER AFTER (PG) Fri Mon-Thu 4:50, 6:50; Sat-Sun 12:50, 2:50, 4:50, 6:50

### NORTH EDMONTON CINEMAS

14231 137th Avenue, 732-2223

TEENAGE MUTANT NINJA TURTLES (PG, no passes) Daily 12:30, 3:00, 5:20, 7:45, 10:00

THE HILLS HAVE EYES 2 (18A, brutal violence, gory scenes, no passes) Daily 12:50, 3:10, 5:30, 8:10, 10:35

SHOOTER (18A) Daily 1:10, 4:10, 7:40, 10:40

REIGN OVER ME (14A, mature theme, coarse language) Daily 12:40, 3:40, 6:40, 9:40

THE LAST MIMZY (PG, may frighten young children) Daily 12:00, 2:15, 4:30, 6:50, 9:10

I THINK I LOVE MY WIFE (14A, coarse sexual language) Daily 1:20, 3:50, 7:10, 9:45

PREMONITION (PG, frightening scenes, not recommended for young children) Daily 1:00, 3:30, 7:00, 9:30

DEAD SILENCE (14A, frightening scenes) Daily 2:00, 5:15, 8:00, 10:30

FIDO (14A, gory scenes) Daily 10:30

300 (18A, gory scenes) Fri Sun-Wed 12:10, 1:30, 3:20, 4:20, 6:30, 7:30, 9:20, 10:20, 12:20, 3:20, 4:20, 6:30, 7:30, 9:20, 10:20, 12:20, 1:30, 3:20, 4:20, 7:10, 9:10

WILD HOGS (PG, coarse language, not recommended for young children) Daily 12:10, 2:30, 4:50, 7:20, 9:50

ZODIAC (14A, violence) Daily 4:40, 8:30



# You Say Party! US says stay out!

DAVID BERRY / david@vueweekly.com

**I** usually think there are a lot of hot takes in Medicine Hat," says You Say Party! We Say Die! bassist Stephen O'Shea, unprovoked.

His band is in the bustling Southern Alberta town for the kick-off of the Exclaim! Spring Fling Tour, and though O'Shea and the band spent the better part of last year either touring places like the UK or recording their newest album, *Lose All Time*, in their hometown of Vancouver, he admits he has an appreciation for the prairie backwaters that come with a cross-Canada tour—even if the feeling isn't exactly mutual.

"I think people in bands look a little too urban for some of these small towns. Like, I don't think they've seen a young man wearing pants this tight without a pitchfork in his hands," O'Shea offers as the standard reaction to his merry band of dance punkers.

"That actually used to bother me a bit, that whole attitude you would get from people, sort of, 'You're an able-bodied young man, why aren't you at work, plowing the fields?' but I've got

PREVIEW

THU, MAR 29 (8 PM)  
EXCLAIM! SPRING FLING TOUR  
**YOU SAY PARTY!  
WE SAY DIE!**  
WITH CHAMPION AND MALAJUBE  
DINWOODIE, \$15

over it. I figure I'm just like a trucker now and driving across the country is part of my job. I'm part of this great economy of ours, too, so you can't get on my back about it."

**IT'S A GOOD THING** O'Shea has gotten zen on the idea of touring his home and native land, because odds are he and his bandmates—vocalist Becky Ninkovic, keyboardist Krista Loewen, guitarist Derek Adam and drummer Devon Clifford—won't have a chance to be going anywhere for a while.

It's not that the band's popularity won't allow it—far from it, really, as they're still riding high off critical acclaim in North America and Europe for their exclamation-point-rock debut, *Hit the Floor!* It's more that, thanks to some dishonesty the last



time they were trying to cross the border, O'Shea is now banned from going to the US until October of 2011.

"We didn't get the proper visas for the trip, so when the border guards asked me—I was acting as band

spokesperson—what we were doing, we told them we were just going down to record a demo," explains O'Shea, who overlooked one crucial flaw in his story. "They probably would have believed me, too, if someone hadn't have left our tour itinerary on the front seat of the van. We were pretty tired by that point in the tour, though—I think maybe we sabotaged ourselves."

Always looking for the bright side though, whether it's the girls in Medicine Hat or being banned from crossing the border, O'Shea figures not having to go the US grants the band a certain freedom—and maybe even some extra cool points.

"There's always a lot of pressure to tour the States—it's really sort of the centre of the music world in a lot of ways, so it's kind of nice to have an excuse not to," O'Shea admits. "Now we can focus on touring other places we haven't seen before, like Australia and Asia and things, which is probably more interesting anyway. Besides, I can't imagine how cool my friends would think I am if I got to be big in Japan." ▽



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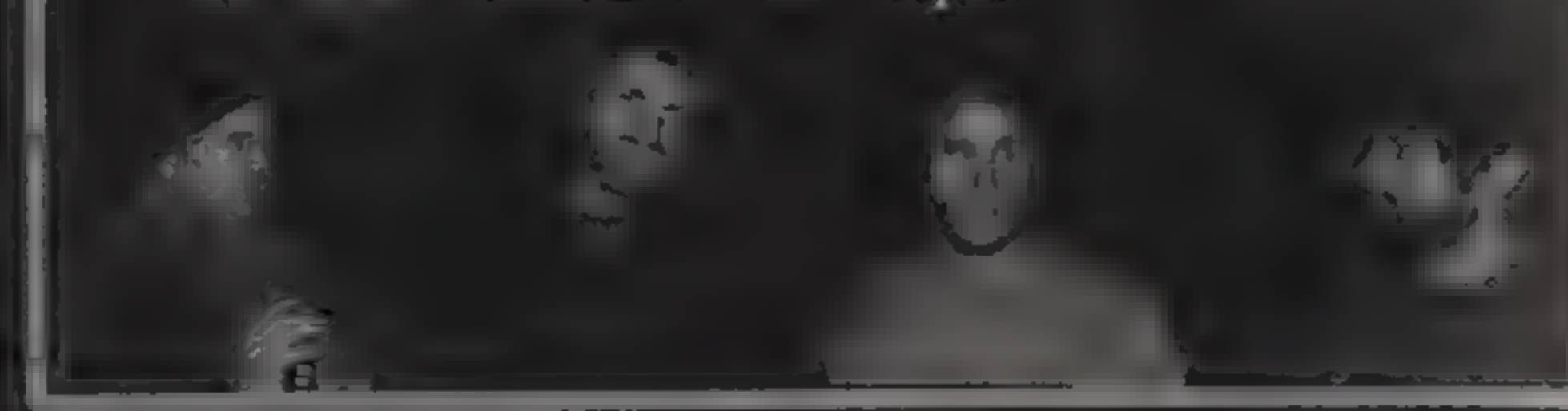
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# Jets To Theory

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KICK-OFF NIGHT - APRIL 3



# Winnipeg's Perpetrators are stealing blues hearts

EDEN MUNRO / eden@vuwweekly.com

**I**t's going good," laughs J Nowicki, guitarist/vocalist in Winnipeg's blues rockers the Perpetrators. "I'm just on coffee number four."

Besides the immediate pleasure of a good cup o' joe, Nowicki has another reason to be pleased. In a couple of days, he'll have the Perpetrators' new album in his hands. Titled *Tow Truck* and coming after the Perps second album, *The Gas and the Clutch*, there seems to be a vehicular theme emerging for the trio.

Nowicki explains that the band initially held a contest on their website to get the ideas flowing, and *Tow Truck* was the easy winner—seeing as the band had already penned a song with that title for the new disc. Once the album was christened, the title began to take on additional meanings.

"The *Gas and the Clutch* is all about

PREVIEW

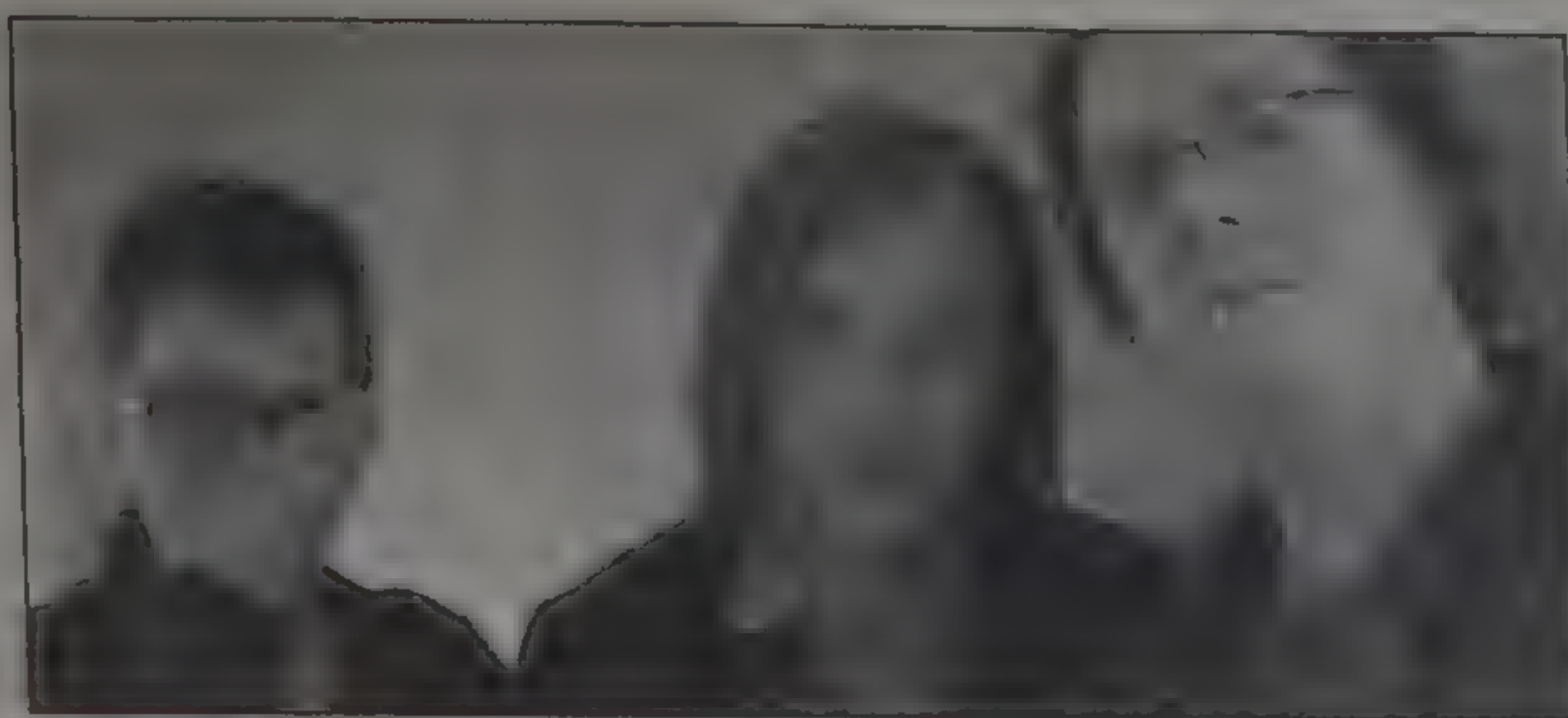
SAT, MAR 24 (8 PM)

THE PERPETRATORS

WITH DARREK ANDERSON & THE GUARANTEED,  
THE SHEEPDOGS  
POWERPLANT, \$10

the balance, because when you're putting the car in gear you don't want to squeal the tires or stall, and I think what happened after that record is we started going hard and squealing the tires a little too much," Nowicki explains. "So we ended up breaking down and we had to call the tow truck. That's what this album represents—we did kind of bog down a little bit and we had to regroup and get back to work, and everything's going better than ever now."

While the guys in the Perpetrators have made a name for themselves with their ability to pummel the blues down to the ground, they've never claimed to be coming from a strictly



traditional head space, and they've never shied away from stretching themselves out and launching off from their blues roots.

That adventurous spirit should be even more apparent on the new album, though, as it's the band's first with newish drummer—he's actually been grinding the tunes out with the band on the road for a couple of

years—Chris Bauer, who is bringing some decidedly less-bluesy influences to the sound.

"Yeah, for sure," agrees Nowicki. "He was in some very loud, very heavy punk bands—almost noise rock—so he's used to playing real heavy and it leant real well to some of the heavier stuff that we were writing."

**FOR NOWICKI, EACH ALBUM** is an opportunity to peel back another layer and reveal a little bit more of the Perpetrators' soul; it just so happens that, while the blues are definitely a part of that soul, they are sharing space with some seriously molten metal.

"When you make your first album you're wondering what will these people think, what will these people think," Nowicki reflects. "We were known as a blues band, so we didn't want to piss any blues fans off, but then we realized that everyone was kind of accepting the way we write our songs. They're still hearing it as a style of blues. Now we're pushing it a little more on this record—there's a heavier song called 'You're Going to Kill Me' that right from the intro you can hear the Priest influence. But

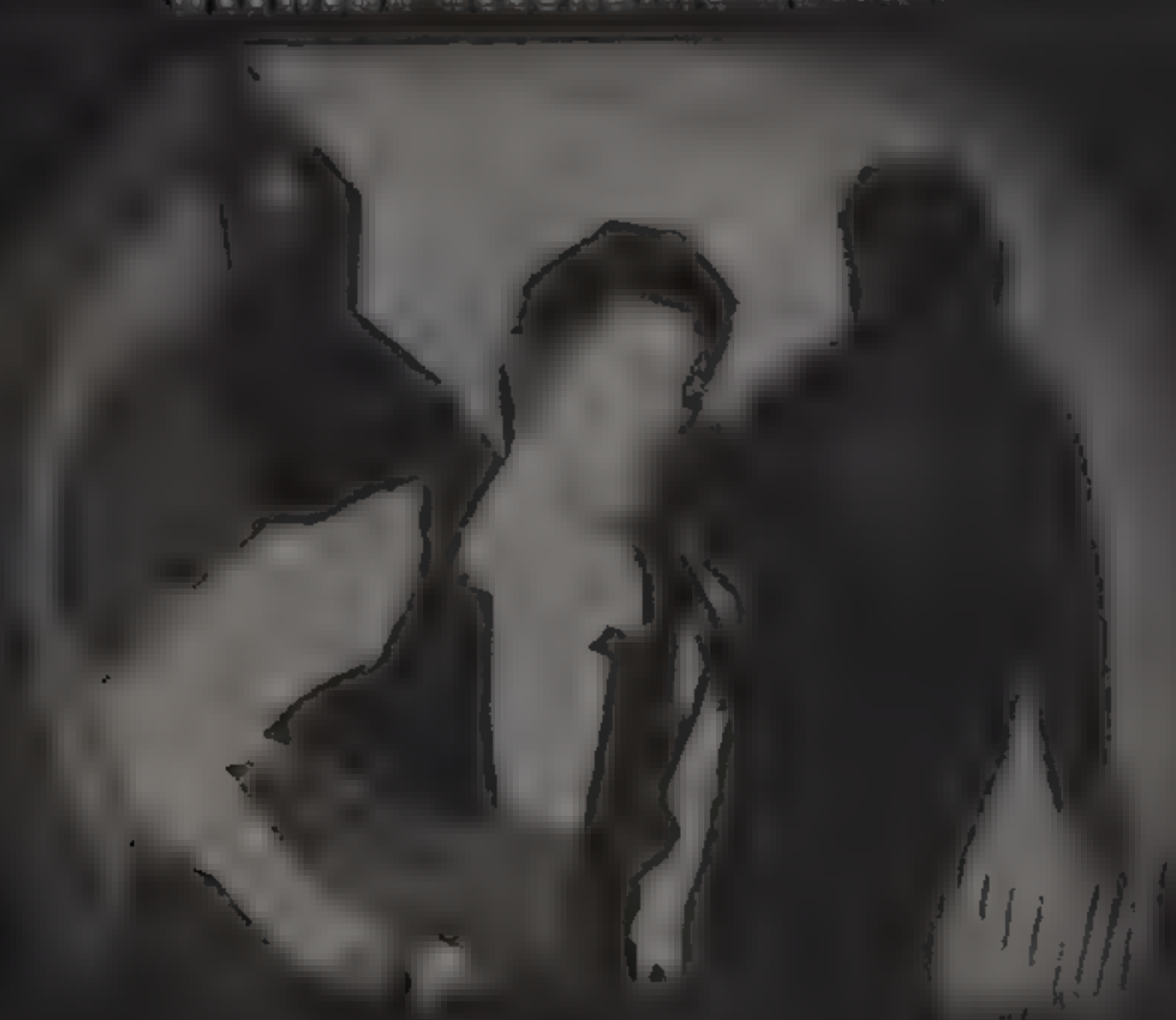
CHRISTOPHER YOUNG/PRINCE AM

**"One Kiss is a refreshing reminder of what experience, taste, respect for tradition and genuine musical camaraderie can bring to a recording."**

- The Toronto Star

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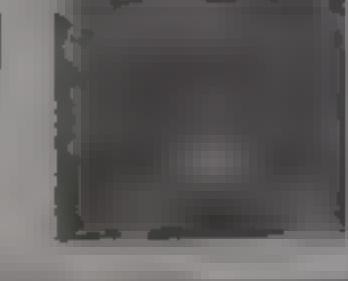
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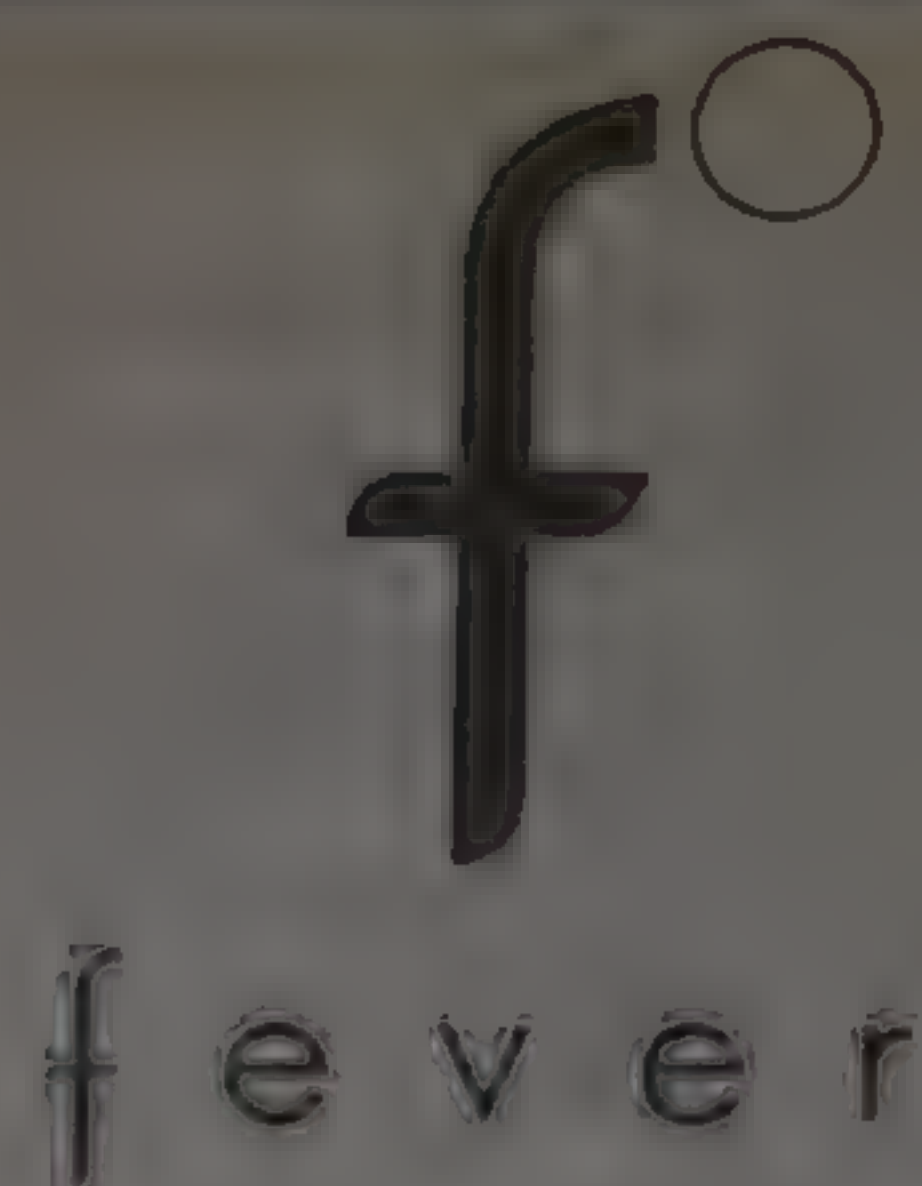
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## THU LIVE MUSIC

**ARDEN THEATRE** (Celtic) 7:30pm, \$30 at the Arden Theatre box office, TicketMaster

**BACKDRAUGHT PUB** 9pm

**CHRISTOPHER'S PARTY PUB** Open stage hosted by Alberta Crude, 6-10pm

**DRUMD** Open mic hosted by Chris Wynters every Tue, 9pm

**DUSTER'S PUB** Jam hosted by

**FACULTE SAINT JEAN AUDITORIUM** Concert for Global Justice Wendy Walker (Metis traditional singer), Leluz, Soujah Fyah (reggae), People's Poets (hip hop), 6:30-9:30pm

**FILTHY McNASTY'S** 8pm

**FOUR ROOMS** Don Berner Trio, 8pm

**HULBERT'S** Thursday night singer songwriter, roots blues, and folk night, 8pm

**THE IVORY CLUB** Live Dueling Pianos, no cover, 8pm

**JAMMERS PUB** Jam, 7-11pm

**J AND R BAR AND GRILL** Open stage with The Poster Boys (pop/rock/blues), 8:30pm-12:30am

**JULIAN'S PIANO BAR** Graham

**NORTON ALEXANDRA HALL** Open stage with The Tyme Fiddlers Society, 7-10pm

**OLYMPIA** 8pm

**ONE ON WHYTE/URBAN LOUNGE** The Imp, Moonbox

**POWER PLANT** Smoother, Small Town Night Life 7:30pm (door). No Minors, \$10 (adv)

**THE STUDIO** 7pm, \$5

**WILD WEST SALOON** 8pm

**WUNDERBAR** session with singer-songwriter-sa for

**ZENARI'S** Terry Jordan (piano) 7-

### CLASSICAL

**CONVOCATION HALL** Salute to our Donors World Music Concert, 8pm, 9:30pm

### DJs

**BACKROOM VODKA BAR** Thursday Nights Electro Education dub, trip hop, lounge, electro with DJ Larer Beam

**BILLY BOB'S LOUNGE** Escapack Entertainment

**BLACKING FREEHOUSE** Thursdays DJs spin on two levels

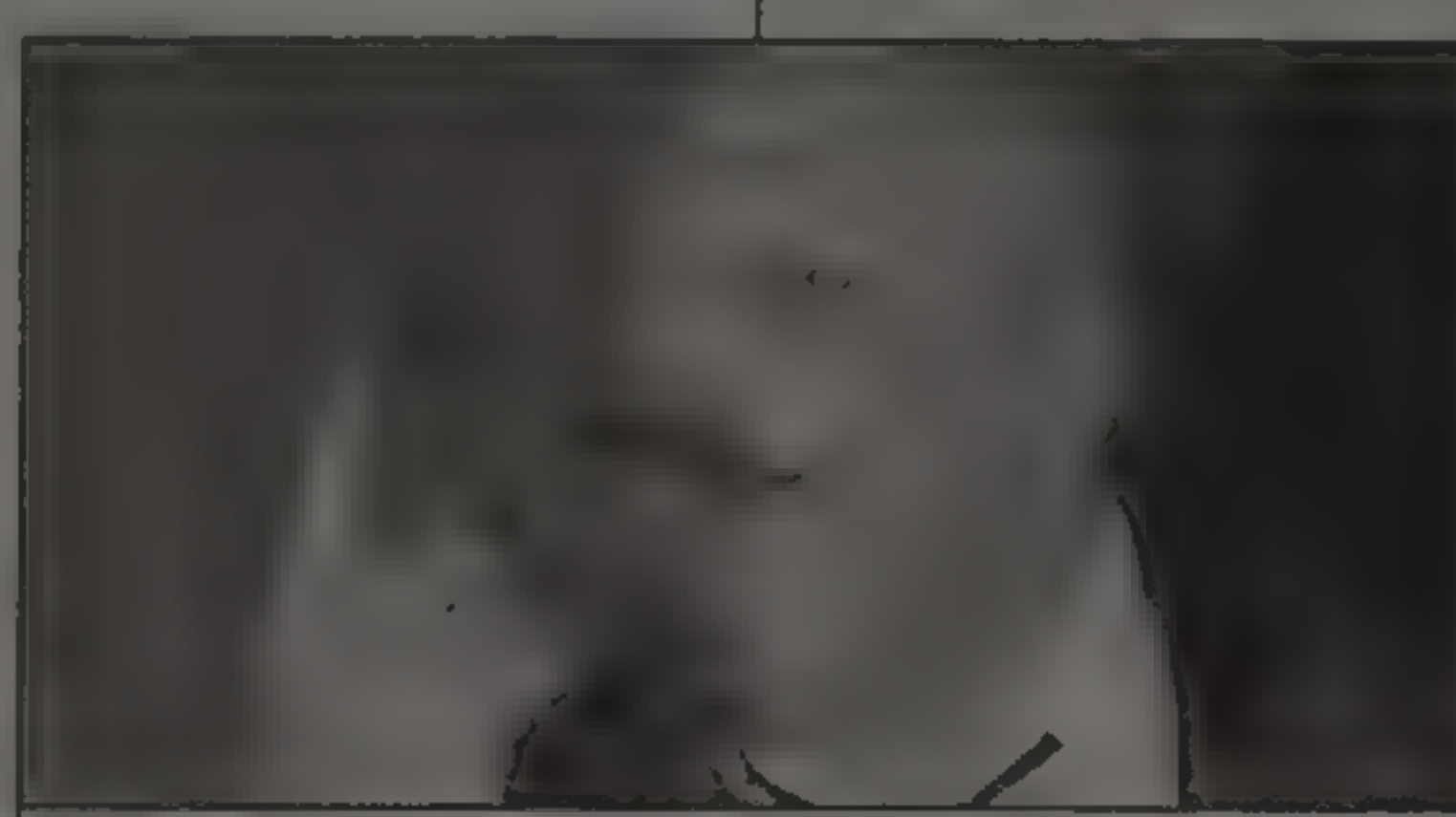
It Thursdays breaks electro house spun by PI residents

**RED STAR** Femme Fatale rock, pop, hip hop with DJ Kelly

**THE ROOST** Gorgeous featuring hostess Dr Lexxi Tronic, Drag Kings and Queens, burlesque and rotating game shows, bands upstairs monthly

**STANDARD** DJ Danny Howells (UK), tickets available at TicketMaster, Treehouse, Underground (WEM), 8pm

**VELVET UNDERGROUND** NRMMS WLCM DJ Nik 7 of Shout Out Out Out Out, \$7 cover



**PREVUE / WED, MAR 28 (8:30 PM) / THE GREAT ORBAX SIDESHOW / NEW CITY**, \$10 Is there anything I can say about these freaks that would be worse than what society has done to them?

**BUDDY'S** Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy

**ESMERALDA'S** Big and Rich Thursday top 40, country

**FILTHY McNASTY'S** Punk Rock Bingo with DJ S.W.A.G

**FUNKY BUDDHA (WHYTE AVE)** Requests with DJ Damian

**GAS PUMP** 8pm

**GRAND ST** Thursdays with Urban Substance and Lady Vicious, hosted by Kwame

**KIS R&B** 8pm

**NEW CITY** Love 80s, Trash Bingo hosted by Dexter Nebula, Sushi

**IN THE TRENCHES** Thursdays Dance lessons at 8pm, 9pm

**OVERDRIVE NEIGHBOURHOOD PUB** 8pm

**PLANT INDOOR ST ALBERT**

## FRI LIVE MUSIC

**ARDEN THEATRE** Band, 7:30pm, \$35 at the Arden Theatre box office, TicketMaster

**BONNIE DOON HALL** The Busker's Ball Hum along with Lisa B, Mokojah, Eshod Ibn Wyza, The Underground Trio, Michelle Boudreau, Babe Lloyd and Bill Carley 7pm (door), \$7 at Earth's General Store, benefit for the Parkland

**CASINO EDMONTON** Cat Sass

**CASINO YELLOWHEAD** Supremes (tribute)

**FESTIVAL PLACE** J.P. Cormier (East Coast Celtic singer-songwriter)

7:30pm, \$30 (cabaret)/\$28 (box)/\$26 (theatre) at the Festival Place box office

**FOUR ROOMS** Don Berner Trio, 9pm, \$5

**FRESH START CAFE** Prairie Cats

**GLENORA CLUB** Sandy Foster (CD release celebration), Lori Biamonte Mohacsy, 7:30pm (door), 8pm (show), \$5 (cover) 7:30pm-11pm, 8pm-12:30am

**THE HILLTOP** Mr. Lucky (blues/roots), 9:30pm-1:30am, no cover

**THE IVORY CLUB** Live Dueling Pianos, no cover, 9pm

**JAMMERS PUB** Country/rock band, 9-2am

**JETBOYS CAFE** Redemption (country rock), \$10

**JEFFREY'S CAFE AND PUB** (pop/rock), 9:30pm

**JULIAN'S PIANO BAR** Begoray

**NEW CITY LIKWID LOUNGE** Lee Rocker of the Stray Cats, Raygun Cowboys, The Igniters, 8:30pm (door), \$22 (adv) at Megatunes, Blackbird, New City

**ONE ON WHYTE/URBAN LOUNGE** Crush

**THE TEE HILLS** with DJ Shawmbis

**OVERDRIVE NEIGHBOURHOOD PUB** The Flying Crows

**POWER PLANT** Ellis, ThisGirl ThatBoy, 8pm (door), no minors, \$10 (adv), Canadian Liver Foundation fundraiser

**NORTON ALEXANDRA HALL** Northern Lights Folk Club UHF (Shari Ulrich, Bill Henderson and Roy Forbes, acoustic/vocal trio), 7pm (door), 8pm (show), \$18 at TIX on the Square

**STARLITE ROOM** Kokanee Free Ride Jets to Theory, Vis Vitalis, guest: no minors, \$10

**THE STUDIO** Acoustic night, Garret (of the Yacht Club) Punk rock Dan and CJ, Chris Close, Folk Dave, Whiskey Wagon, 7pm

**TOUCH OF CLASS LOUNGE** Pehl Recner

**RED VELVET UNDERGROUND** voodoo, In Love With the Sturgale, guests, 8pm (door), \$8 (door)

**WILD WEST SALOON** 8pm

**YARDBIRD SUITE** 50th Anniversary show: Mark Murphy, Rhonda Withnell, 7pm (door), 8pm (show), \$20 (member)/\$24 (guest)

### CLASSICAL

**CONVOCATION HALL** Ensemble, Sharmia Mathur (director), 8pm, \$10 (student)/senior/\$15 (adult)

**WINSPEAR CENTRE** Citadel Broadway Gala Cantillon Chamber Choir, Belle Canto Ensemble, 7:30, \$60 (highroller, incl. after-show reception)/\$25 (adult)/senior/\$15 (student)

**WINSPEAR CENTRE** Edmonton Symphony Orchestra, William Eddins (conductor), James Campbell (clannet), 7:30, \$23-\$64 at the Winspear box off

### DJs

**BACKROOM VODKA BAR** Funky Friday, funky breaks, funky house, funky tunes with Phile and friend

**BANK ULTRA** Fridays, local house music with occasional international guest DJ

**BAR-B-BAR** 8pm

**BAR WILD** Bar Wild Fridays

**BLACKING FREEHOUSE** on the main floor and on the West-Top

**BOOTS** Retro Disco, retro dance

**BUDDY'S** We made 'em famous Eddy Toonflash, come early to a lineup, no cover before 10pm

**DAVID'S HOUSE** Singles Party for singles 25+ completely anonymous, totally addict

**DEATH ROLLER BAR** and 70s progressive rock, d electronic indie with Joel B

**ESMERALDA'S** DJ Jimmy Friday, 8pm (door)

**FEVER** Global Fridays R&B, hip reggae, reggaeton and mash up

**FUNKY BUDDHA (WHYTE AVE)** Top tracks, rock, retro with DJ Oamian

**GAS PUMP** Top 40/dance with Christian

**HALO** Mod Club, indie rock, new wave, Brit pop, and '60s soul DJ Blue Jay, DJ Travy D, no cover before 10pm, \$5 (after 10pm)

**KIZ A-Rock and Hatchm** Merk Meny and DJ Echo 1-1 Baileafunk, Electro, Booty Ghettone, Bmore, Juke and all other party jams, 9pm (door), \$10

**LEVEL 2 LOUNGE** Hypnotic Friday Breakbeat, house, progressive a electro with Groovy Cury DJ Fuji

**NEW CITY** DJs Dervish, Greg Gory, Brad

**NEW CITY** Friday Night Free rock and roll/punk/rock/anything/anything with DJs Jebus and Anarchy Adam (from CJS) Weekly AA Meeting, 6-7pm

**OVERTIME BOILER AND TAP ROOM** 8pm

WHERE THEY ARE

## VENUE GUIDE

**ARDEN THEATRE** 930-118 Ave, 477-2149 • **BACKDRAUGHT PUB** 8307-99 St, 430-9200 • **BACKROOM VODKA BAR** 436-4418 • **BAMBOLEO LATIN LOUNGE** 9221-34 Ave, 433-2599 • **THE BANK ULTRA LOUNGE** 101 Jasper Ave, 420-9098 • **BAR WILD** 10552 82 Ave, 951-9456 • **THE BEERHUNTER PUB AND GRILL** 7522-178 St • **BELLEROSE BREAKDOWN** 49 Giroux Road, St. Albert • **BILLY BOB'S LOUNGE** Continental Inn, 1626 Story Plain Rd, 484-7751 • **BLACK DOG FREEHOUSE** 851 • **BLUES ON WHYTE** 10329-82 Ave, 439-5058 • **BONNIE DOON HALL** 9240-93 St • **BOOTS** 10242 106 St, 4 • **CASINO EDMONTON** 7055 Argyle Rd, 463-9467 • **CASINO (YELLOWHEAD)** 12464-15 St • **CENTURY** 8404 109 St, 438-1812 • **CLUB 2940** 2940 Calgary Trail South • **JAMMERS PUB** 11948-127 • **J AND R BAR AND GRILL** 4003-106 St, 436-4403 • **JEFFREY'S CAFE AND WINE BAR** 9640-142 St, 451-8850 • **JULIAN'S PIANO BAR** 13160-118 Ave, 489-7462 • **JOHN L HAAR THEATRE** Grant MacEwan College, 10045-156 St • **J.P. RANCH SALOON** Jasper Pl Hotel, 15326 Stony Plain Rd • **JUBILEE AUDITORIUM** 11455-87 Ave, 427-2760 • **JULIAN'S PIANO BAR** Chateau Louis Hotel, 11727 Kingsway Ave, 732-4983 • **KAS BAR** 10444-82 Ave, 468-6788 • **KHz (SHARK TANK)** 10249-97 St • **KINGSKNIGHT PUB** 9221-14 Ave, 433-2599 • **LA CITE FRANCOPHONE** 8527-91 St • **LB'S PUB** 23 Alvin St, St. Albert, 460-9100 • **LEGENDS PUB** 105 St, 990-1792/964-3168 • **DEWEY'S LOUNGE** Power Plant, U of A Campus, 492-3101 • **DOW CENTENNIAL CENTRE** 87 34 St, Hwy 21, Fort Saskatchewan • **FACULTE SAINT JEAN AUDITORIUM** 8406-91 St • **FORT SASKATCHEWAN** 8700-84 105 St, 990-1792/964-3168 • **EDMONTON EVENTS CENTRE** WEM Phase III, 489-SHOLV • **FESTIVAL PLACE** 75 105 St, 990-1792/964-3168 • **FIDDLER'S ROOST** 8906-99 St • **FILTHY McNASTY'S** 10511-82 Ave, 916-1557 • **FOUR ROOMS** 8307-99 St, 430-9200 • **FRESH START CAFE** Riverbend Sq, 433-9623 • **FUNKY BUDDHA (WHYTE AVE)** 10341-82 Ave, 433-9676 • **GAS PUMP** 851 • **HALO** 10518 Jasper Ave, 423-HALO • **HILLTOP PUB** 8220-106 Ave • **HOME GROWN SOUL SHACK** 8102, 10342 106 St, 990-1792/964-3168 • **HULBERT'S** 8pm • **J AND R BAR AND GRILL** 4003-106 St, 436-4403 • **JEFFREY'S CAFE AND WINE BAR** 9640-142 St, 451-8850 • **JULIAN'S PIANO BAR** 13160-118 Ave, 489-7462 • **JOHN L HAAR THEATRE** Grant MacEwan College, 10045-156 St • **J.P. 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**RED STAR** Friday, 8-11pm. Request line with DJ Jazzy with a request every week \$4 (5pm-11pm)

**THE ROOST** Friday, 8-11pm. Request line with DJ Jazzy with a request every week \$4 (5pm-11pm)

**ROUGE LOUNGE** NYC Nights. The Bachata House. 1000-1100 on U.S. School with DJ

**ROOM JUNGLE** Friday, DJ spinning

**SAPPHIRE RESTAURANT AND LOUNGE** 1st House with Friday 1st house Morrison

**STARLITE ROOM** Subterranean. Request line. Musical Electro DJ. 1000-1100 on U.S. School with DJ

**SPORTSWORLD INLINE AND ROLLER SKATING DISCO** Top 40 request with a mix of retro and disco. 7pm-12 midnight

**STOLL'S** Top 40, R&B, house with People's DJ

**STONEHOUSE PUB** Top 40 with DJ

**TWILIGHT AFTERHOURS** Flashback house/hard with Johnny Dangerous, Andy Inertia, guests; 1-4pm

**URBAN FRAT** 1000-1100 on U.S. School with DJ

**WUNDERBAR** Sweet Brit and Punk with Phillip and Bogner

**Y AFTERHOURS** Foundation Fridays

# SAT LIVE MUSIC

**ARDEN THEATRE** Roger Day, 1pm and 7:30pm. \$16 (adult)/\$11 (youth)

**BAMBOO LAMBOUNGE** 1000-1100 on U.S. School with DJ

**BLACK DOG FREEHOUSE** Hair of Ruth Minikin and the 1000-1100 on U.S. School with DJ

**BUNGALOW** Live bands every second 1000-1100 on U.S. School with DJ

**CASINO TELLURIDE** 1000-1100 on U.S. School with DJ

**DRUID (JASPER AVE)** Open stage, 1000-1100 on U.S. School with DJ

**FRESH START CAFE** Maynard K 1000-1100 on U.S. School with DJ

**THE HOLY TRIP** 1000-1100 on U.S. School with DJ

**THE MARY CLUB** Live Dueling 1000-1100 on U.S. School with DJ

**JAMMERS PUB** Saturday open am. 2-7:30pm, country/rock band, 1000-1100 on U.S. School with DJ

**JOHN L. HAAR THEATRE** Concert. Part of Grant College's Month of Music, 7-9pm. \$10 (adult)/\$8 (student/senior)

**MAHLAS THEATRE-CITADEL** Paris 1000-1100 on U.S. School with DJ

**ONE ON WHYTE/URBAN LOUNGE** 1000-1100 on U.S. School with DJ

**ON THE ROCKS** Mustard Smile 1000-1100 on U.S. School with DJ

**PLANET INDIGO-JASPER AVENUE** Suggestive Saturdays breaks electro house spun by PI residents 1000-1100 on U.S. School with DJ

**RED STAR** Indie rock, hip hop, rock indie rock, hip hop with S. Master F. Loopin' the 3rd 1000-1100 on U.S. School with DJ

**THE ROOST** Saturdays-Always like New Years Eve with DJ Dan (Retro) downstairs and DJ Jazzy (New Music) upstairs; \$4 (member)/\$6 (non-member) 1000-1100 on U.S. School with DJ

**SPORTSWORLD ROLLERSKATING DISCO** Sportsworld Inline and Roller Skating Disco. Top 40 request with a mix of retro and disco. 7pm-12 midnight 1000-1100 on U.S. School with DJ

**STOLL'S ON WHYTE** Top 40, R&B, house with People's DJ 1000-1100 on U.S. School with DJ

**TRANSALTA ARTS BARN** Mohammad Ali (Not In Our Name Tour, CD release party for Such a Long Journey); 8pm, War Resisters Support Campaign 1000-1100 on U.S. School with DJ

**TWILIGHT AFTERHOURS** Anthem hard NRG/trance/funk with Jeff 1000-1100 on U.S. School with DJ

**VELVET UNDERGROUND** Top 40 the Techno to Ya with Tryptomene Neal K, Dave Stone (dual Tryptomene 12" release party) 1000-1100 on U.S. School with DJ

**WUNDERBAR** Featured DJ and 1000-1100 on U.S. School with DJ

**WILLY UNDERGROUND** 1000-1100 on U.S. School with DJ

**WILD WEST SALOON** Brent Lee 1000-1100 on U.S. School with DJ

**YARDBIRD SUITE** 50th Anniversary show. Mark Murphy, Anna Beaumont; 7pm (door), 8pm (show), \$20 (member)/\$24 (guest) 1000-1100 on U.S. School with DJ

**ZACKS ON 51ST AVENUE** Live band and dancing every Sat, 10pm-1am 1000-1100 on U.S. School with DJ

**CLASSICAL**

**CONVOCAATION HALL** West African Music Ensemble, Robert Kpogo (director); 8pm; \$10 (student/senior)/\$15 (adult)

**DELTA SOUTH HOTEL** University of Alberta Madrigal Singers annual dinner, concert, silent auction, Leonard Ratzlaff (conductor); 6pm; \$100 available by phone at 975-4508

**JOHN L. HAAR THEATRE** Grant MacEwan College, Percussion Ensemble Concert; 7:30pm, \$10 (adult)/\$8 (student/senior)

**NEWCASTLE PUB** Live jam hosted by Willy and Dave every Sun; 2:30pm

**PREVUE / WED, MAR 28 (7 PM) / MARIANAS TRENCH / POWERPLANT, \$15 (ALL AGES)** These guys are on Chad Kroeger's record label, so if that's your thing, then maybe this'll be your thing.

**CLASSICAL**

**CONVOCAATION HALL** Organ Recital, free

**BAR WILD** Bar Gone Wild Mondays Service Industry Night, no minors, 9pm-2am

**BLACK DOG FREEHOUSE** Mondays, with DJ Penny Tentary

**BUDDY'S** Amateur Strip Contest with Mia Fellow, DJ West Coast Baby Daddy

**FRITZ MCRASTY'S** Mondays, with DJ S.W.A.G.

**NEW CITY LIKWID LOUNGE** Make it Munchie Mondays. House with DJ Dusty Grooves, guests

**O'BRYNE'S** Best local musical talent with DJ Angus

**CLASSICAL**

**CONVOCAATION HALL** The Frank Connection. Music at Convocation Hall: Tanya Prochazka (cello), Guillaume Tardif (violin), Milton Schlusser (piano); 3pm, pre-concert introduction at 2:15pm, \$15 (student/senior)/\$20 (adult) at TIX on the Square, door

**JUBILEE AUDITORIUM** Blossoms in Snow: The Tale of the White Snake presented by Edmonton

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# SUN LIVE MUSIC

**BLACK DOG FREEHOUSE** Got To Give It Up: Main Floor. Funk, soul, Motown, disco with DJ Red Dawn

**CONVOCAATION HALL** Organ Recital, free

**BAR WILD** Bar Gone Wild Mondays Service Industry Night, no minors, 9pm-2am

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**BAR WILD** Bar Gone Wild Mondays Service Industry Night, no minors, 9pm-2am

**BLACK DOG FREEHOUSE** Mondays, with DJ Penny Tentary

**BUDDY'S** Amateur Strip Contest with Mia Fellow, DJ West Coast Baby Daddy

**FRITZ MCRASTY'S** Mondays, with DJ S.W.A.G.

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**THE TRIP**

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**CRUSH**

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THURSDAY MAR 29  
**SONIC 102.9 BAND OF THE MONTH TUPELO HONEY**

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# SPARTA MONEEN.

ATTACK IN BLACK

**MARCH 26 - STARLITE ROOM**

DOORS 7 PM - ALL AGES - TICKETS ALSO AT MEGATUNES, LISTEN, BLACKBYRD



Megatunes

PRIVATE CLUB - MEMBERS & GUESTS

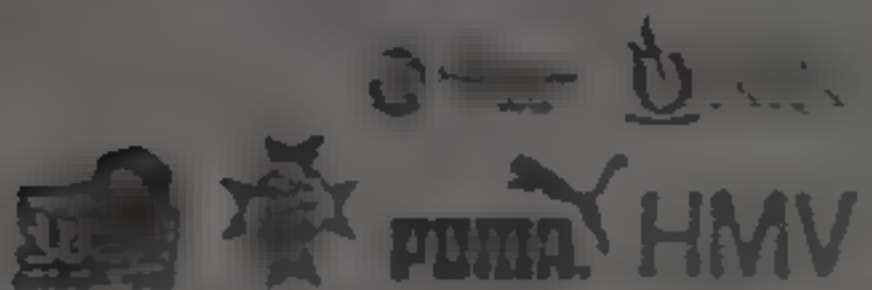
VUE WEEKLY

**Spring Fling!**

**CHAMPION MALAJUBE**  
YOU SAY PARTY!  
WE SAY DIE!

**MARCH 29**  
**DINWOODIE LOUNGE**

DOORS 8 PM - 18+ LICENSED  
TIX: MEGATUNES, BLACKBYRD, LISTEN, U OF A SUB INFO DESK



**PRIESTESS**  
**WHITEY HOUSTON**  
WITH GUESTS **TWIN FANGS**  
**APRIL 3 - STARLITE ROOM**

8PM 18+ NO MINORS - TIX: MEGATUNES, BLACKBYRD, FREECLOUD

VUE WEEKLY

**REX GOUDIE**  
**LOOK CLOSER**

**APRIL 17**  
**MYER HOROWITZ THEATRE**

DOORS 7 PM | ALL AGES | TICKETS ALSO AT MEGATUNES, U OF A SUB INFO DESK

VUE WEEKLY

**anberlin**

THE REASON  
DAPHNE LOVES DERBY  
and more

**APRIL 18**  
**POWERPLANT**

UNIVERSITY OF ALBERTA - DOORS 7 PM - ALL AGES  
TIX: MEGATUNES, BLACKBYRD, U OF A SUB INFO DESK



VUE WEEKLY

ON SALE THIS FRIDAY!

# COMEBACK KID

WITH THIS IS HELL, PARKWAY DRIVE & DAGGERMOUTH

**APRIL 21**

**STARLITE ROOM**

DOORS 5 PM - ALL AGES - TIX ALSO AT MEGATUNES, FS (VEM) & BLACKBYRD



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**HUNGING SOULS** STRIKE ANYWHERE  
THE LOVED ONES  
STATIC RADIO NJ

**MAY 3 - STARLITE ROOM**

DOORS 7:00 PM - ALL AGES - TIX ALSO AT MEGATUNES, BLACKBYRD, LISTEN & FREECLOUD

VUE WEEKLY

**DIMMU BORGIR**

**MAY 8 - EDMONTON EVENT CENTRE**

DOORS 8 PM - ALL AGES - TICKETS ALSO AT MEGATUNES, LISTEN, FREECLOUD, BLACKBYRD



VUE WEEKLY

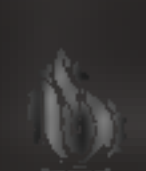
**LAGUNA COIL**



gathering IN THE MOUNTAIN Stolen Babies

**MAY 25 - DINWOODIE LOUNGE**

EDMONTON AB - DOORS 7 PM - ALL AGES - TIX ALSO AT BLACKBYRD, MEGATUNES, FREECLOUD, U OF A SUB INFO DESK



VUE WEEKLY

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**REVUE / TUE, MAR 13 / HEAVEN AND HELL / REXALL PLACE** I've always been firmly in the Ozzy-is-the-only-singer-for-Black-Sabbath camp. Dio just never registered with me before, but after delving into the Dio-era albums for the first time in a decade, and then watching Sabbath ... er, Heaven and Hell live on stage, I'm going to say that I still think the Ozzy albums are better—although the Dio ones aren't half bad when you don't hold them up against the Ozzy stuff—but Dio sure kicks the hell out of Ozzy on stage now. For a guy who looks something like 180 years old up close, he did a damn fine job of leading the band on a trip through their back catalogue. And, as goofy as Dio's lyrics can be, I like the way he commits himself to every last one of them in a way that Ozzy hasn't done in a long, long time. Plus, those are some serious devil horns he's got going on, and, damnit, "Neon Knights" is a freaking awesome song.

—EDEN MUNRO / eden@vuweekly.com

# WILLIE NELSON & FAMILY

**SATURDAY  
JUNE 23**

**REXALL PLACE**

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WITH **DARREK ANDERSON**  
& THE GUARANTEED & THE SHEEPDOGS  
**SATURDAY MARCH 24TH** fix \$10 at the door

**The Uncas** WITH CORDOBA  
AND JUMP + DASH  
**FRIDAY MARCH 30TH** TIX \$10 AT THE DOOR

**The New Weapon** WITH FEAR ZERO  
TICKETS \$9 AT THE DOOR  
**SATURDAY, MARCH 31st** & The Well Hung Millionaires

**Toy Singers**  
with Colleen Brown and The Corduroys  
**THURSDAY APRIL 5TH** WITH GUESTS | \$8 AT THE DOOR

**THE CLIKS** with RIVERCITYBOYZ  
and guests | \$8 at the door  
**THURSDAY APRIL 12th**

**LAST DAY OF CLASSES!** with MAD BOMBER SOCIETY  
RETROGRADE & WHITFIELD  
Friday April 13th  
TICKETS \$9 AT THE DOOR BASH

**Grassroot Deviation & Red Ram**  
WITH DUB VULTURE Saturday April 14th  
\$8 at the door

**FOOLS TONGUE**  
with special guests | **THURSDAY APRIL 19th** | \$8 at the door

**RIDLEY BENT** \$12 in advance  
**THURSDAY, APRIL 26TH**  
with James Murdoch Band and The Wheat Pool

**DAN BERN** WITH JEFF STUART  
AND TREVOR TOUR  
**FRIDAY APRIL 27TH • \$19 IN ADVANCE**

**THE FABULOUS BEEFEEDERS**  
WITH STAR COLLECTOR  
& THE NEIL McDONALD BAND  
**Saturday, April 28th** \$8 at the door

Shows at 8pm and show starts 10 mins unless otherwise stated

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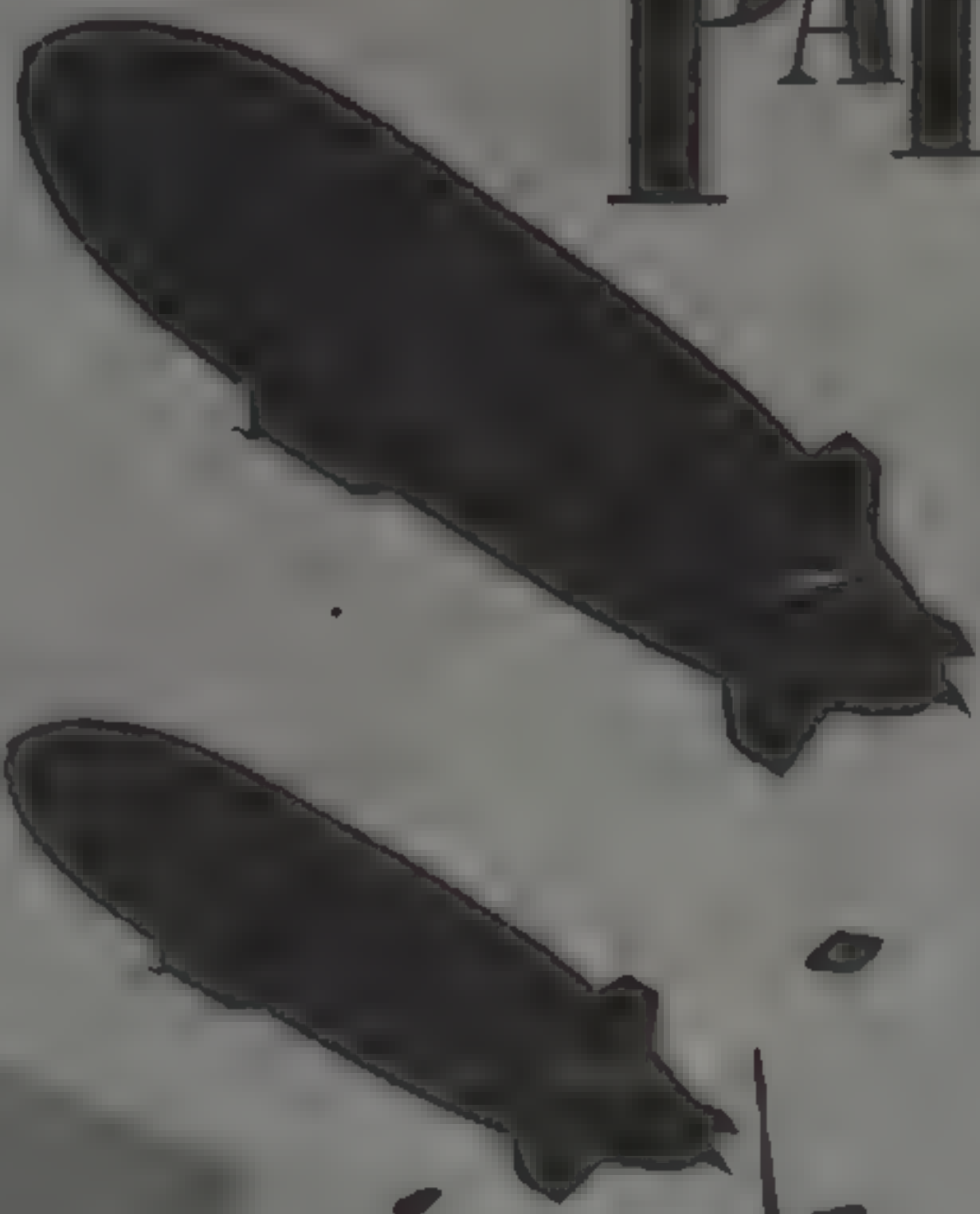




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THE  
BLACK  
PARADE



# Buskers spare change to change the world

BY AN DIRTLES / bryan@vancouverweekly.com

Busking is a big part of what makes summer so enjoyable in Edmonton. No matter what the summertime festival, buskers can be found providing a variety of entertainment as you go from place to place in exchange for only what you think they're worth.

Unfortunately for Edmontonians in March, the wind still howls, the snow still flies, and it'll be some time before one can comfortably listen to a busker outside. So the **Busker's Fifth Ball** is here to remind us of what we've been missing over the long winter.

"We're taking the art from the street and putting it on the stage," explains performer and organizer Bill Carley. "First and foremost it's entertainment. If it doesn't entertain the public, then what's the point?"

**CARLEY ALSO STRESSES** that the night is about activism and making the world a better place. Even the sliding scale of the ticket price—\$7 is the minimum, but you're encouraged to pay based on how much you liked the performance and what you can afford—is a nod to the fact that pover-

PREVIEW

FRI, MAR 23 (7 PM)

## THE BUSKER'S FIFTH BALL

FEATURING HUM ALONG WITH LISA B, THE UNDERGROUND TRIO, MICHELLE BOUDREAU, ESHOO BEN WYZA, BABE LLOYD, BILL CARLEY, ~~XXXXXXXX~~  
BONNIE DOON HALL (9240-93 STREET), \$7 ... AND CHANGE (ALL AGES)

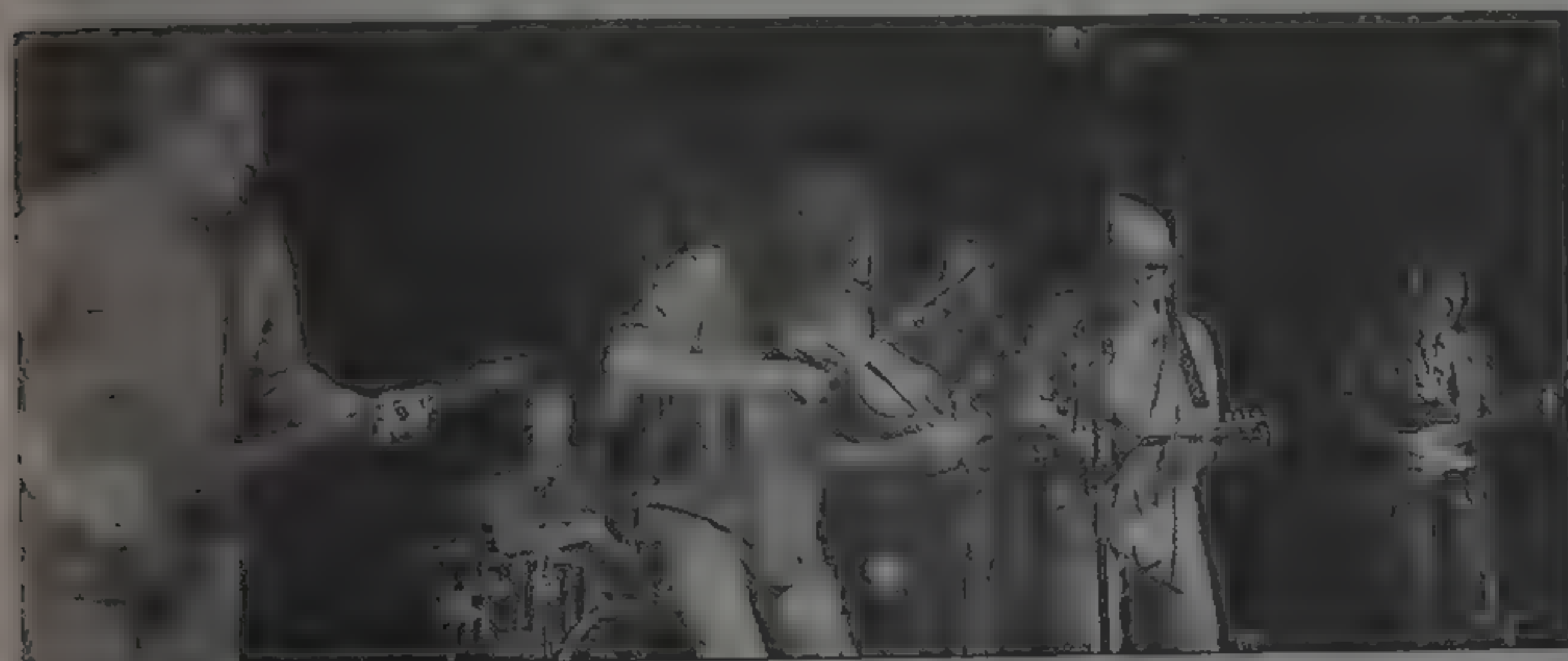
ty exists even within affluent Alberta.

The event supports workers' rights through the involvement of the Industrial Workers of the World and will offer an anarchist perspective by having the organizers of the Anarchist Bookfair attending with reading material available. Even the proceeds from the bar will go to support the work of the Parkland Institute.

"A lot of us [buskers] are activists too," says Carley. "A little education doesn't do any harm."

Carley explains that the Parkland is a think tank whose views and methods he is proud to support.

"Parkland is a reasonably mainstream group that a lot of Albertans support and they're effective," says Carley. "The Parkland Institute comes from the people for the people—what more can you ask for?" ▼



PREVIEW / SAT, MAR 24 (7:30 PM) / SHOOGLENIFTY / FESTIVAL PLACE, \$26 - \$30  
These guys play some crazy experimental Celtic music, and they've got a real live Tasmanian Devil on mandolin. Or at least they've got a guy from Hobart, Tasmania on mandolin, which is close enough.

# Social Distortion

with special guests:

## THE BLACK HALOS

*I Hate Kate*

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#### SOLD OUT

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**BOMBER SOCIETY** "WHITFIELD"

\$3.00 Bottles of Kokanee, and \$3.00 Jagermeister, 9 to 11 pm!

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## One Kiss PRAIRIE OYSTER

**SOLD OUT**

PERFORMING LIVE  
WEDNESDAY, MARCH 23RD AT FESTIVAL PLACE

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called Canada home... with 'One Kiss' Prairie Oyster continues to  
do it all with a freshness that binds timelessness with timely."

— Peter North, CKUA Radio Network Music Director



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# HMV





## Stray Cat Rocker struts into town

TRENT WILKIE / trent@vancouverweekly.com

**Y**ou would think that calling a rockabilly road warrior an hour early for an interview would be trouble. Visions of a tattoo-laden greaser emerging from a pile of beer cans and groupie limbs come to mind. I see him screaming into the phone about my inability to tell time and how he was going to bring me pain.

Even though **Lee Rocker** is the quintessential rockabilly road warrior, however, there was nothing of the sort coming through the business end of my telephone. That made me a very lucky man.

The last time Rocker was through these parts, the album he was pushing, *Built For Speed*, was second on the Billboard charts to Michael Jackson's *Thriller*, and his band at the time, the Stray Cats, was enjoying an early career peak to which it would never return. The echoes of that boom still resound in Rocker, though. Topping out at over a hundred shows a year, this rebel with an upright bass still loves what he does.

"It's a great and wonderful thing," Rocker laughs. "You get to create something and play music and pay the bills with it. There are lots of frustrating moments, but I always think of it as you do the concerts for free and you get paid for all the other crap."

**ROCKER'S SOUND HAS** continued to develop over the years. He knows that with time comes adjustment and that, in the end, his sound is actually more like a lifestyle.

PREVUE

FRI, MAR 23 (8:30 PM)

**LEE ROCKER**

WITH THE RAYGUN COWBOYS, THE IGNITERS  
NEW CITY, \$22

"What I call it is Americana music," Rocker states. "I mean, I'm an upright bass player and there are twangy guitars, but I think there is just a lot of broadness to it. Some stuff is rockabilly, some stuff is more on the punk edge and some things are more blues, so it's kind of a big tent thing."

"It is real music," Rocker elaborates. "It's not synthesizers, and it's not some type of fiction that is created. It's real people up there sweating and playing with honesty. Rockabilly has a scene that is underground, but you just need to know where to look. From Tokyo to Moscow to New York to Edmonton, it's a cult. It's kind of cool that way, it's not something you hear on the radio constantly, it's not shoved down anyone's throats by the big record labels."

So what does Lee Rocker do before a show after performing so many? Does he pray? Does he slaughter goats?

"I pace back and forth for a while," Rocker responds. "I'm definitely a big pacer. I like to be at a venue an hour before I play so I can get the game feeling on," he says, pausing for a second before adding, "Once in a while a shot of whiskey will help."

Words to live by. ♡



PREVUE / FRI, MAR 23 (8 PM) / **ELLIS / WITH THISGIRL THATBOY / POWERPLANT, \$10** The Liver Info Students Association is an official volunteer chapter of the Canadian Liver Foundation. Carmen Boyko, the CLF's Fund Development Manager says that the group's mandate is to reduce the incidence and impact of all forms of liver disease, largely by educating people about liver health and offering research grants. "Fatty liver disease is becoming quite an issue with the fast-food lifestyle we've all become accustomed to, so that is a concern for the younger population," Boyko says. "Hep C, luckily people are getting a lot smarter with the safer body art and safer sex, so Alberta Health says that number is on its way down, but there are still almost 500 000 Canadians infected with hepatitis C. It's still something that we need to make sure that people are aware of. As soon as nobody's talking about it anymore, you're going to see an increase again." What does this have to do with music? Well, LISA is behind an upcoming fundraising concert featuring Ellis and Thisgirl Thatboy. For advance tickets, call 444.1547, and to get involved with LISA, email the group at lisauofa@shaw.ca. —EDEN MUNRO / eden@vancouverweekly.com

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# Ghosts and doom are the Meatdraw

TARA ZUROWSKI / tara@vuwweekly.com

**M**arek Tyler's name might sound familiar if you're from around these parts. You've likely at least heard some of his handiwork on the drums, anyway.

Tyler has hit the skins in plenty of projects, ranging from AA Sound System to Shulyer Jansen and more. Now entrenched in Victoria, BC, Tyler is about to grace us once again with his mad percussion, this time bringing along his latest endeavour: **Meatdraw**.

"I'm so excited to see some old friends," begins Tyler. "Victoria's like Edmonton in the fact that it's a very incestuous community."

Meatdraw is a band made up of seven members—occasionally giving or taking a few—and might be described as the best carnival dance band in the world. The musicians bring a certain type of joy to their audiences, demonstrating their intricate musicianship with everything from horns and saws to tin cans and accordions.

"Meatdraw is really neat—it's fun to write the music," says Tyler. "That's because it's made up of a bunch of dif-



**PREVIEW**  
WED, MAR 28 (9 PM)  
**MEATDRAW**  
WITH AMY HONEY,  
THE LONESOME VALLEY SINGERS  
BLACK DOG, FREE

ferent people from other bands: Lily Fawn from Hank and Lily, Marco Bozenich (also from Hank and Lily). Everything we do is fast, like recording

our album in three days, or shooting a video in two for \$180. We like dressing up, and sometimes there's blood. Lily plays the saw; there are accordions, banjos, ukuleles and tubas. It's an easy band to play with because no one has any big rock star dreams."

**MEATDRAW BRINGS** a very theatrical, upbeat show to the table, usually beginning with the gathered musicians marching, howling and shaking their way through the crowd, up onto the stage and straight into a voracious live set.

"The songs are fun because they are either about ghosts or impending doom," Tyler excitedly admits. "That's about it; death and doom—and you can clap along to all of them! It's a very New Orleans-esque kind of funeral march."

"Meatdraw is sort of epidemic pop rock opera," Tyler concludes. "We have a big presence on stage, and it's because there are three people over six feet tall. The Bozenich brothers (Marco and Stefan) are six foot three, six foot four, Megan's six foot one and I'm six feet. And then there's Lily who's like five foot nothing in heels, but with her horns on it makes her closer to five and a half feet." ▽

**"One Kiss' is worth the wait"**

— CBC Radio

"\*\*\*\*\*"

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# THE PERPETRATORS

CONTINUED FROM PAGE 39

again, now we hear feedback on it and people say it sounds like a raw ZZ Top, so our blues influence still comes through no matter what. It seems no matter how far we stray there's just that fundamental root.

"[It's about] feeling a little more confident that you're not going to ostracize people just because you want to play this really weird song or

you want to record this thing because it's something you really, really want to do," he continues. "So you just do it and deal with it later. I think the way to make good, pure music is to not care what other people think. To make something that you are really happy with."

The band has been putting that theory to the test, taking their songs out on the road and doing their own thing for mile after mile, even venturing over to Europe where Nowicki says

that they went over surprisingly well. He attributes part of that to the fact that, coming from Canada, the European audiences saw the Perpetrators as somewhat exotic, immediately putting the band in the same category as other popular groups from North America. But, while that attitude opened doors for the band, it was up to the Perps to capitalize on that interest and make a name for themselves with their music.

"There's a lot of great music in

Canada, so people are pretty jaded," Nowicki ventures. "You've got to really work it to impress in these parts, even if you're in the middle of Saskatchewan or Rimby, AB. It takes a lot to impress them, and then you get up there [in Europe] and you give 'er like you'd be giving 'er to impress some jaded prairie kid, and they're just blown away."

Of course, Nowicki concedes that the definition of "blown away" is a shifting one depending largely upon

which country the band is playing in.

"In Germany everyone stands and watches and listens with full attention and at the end they roar, but there's very little dancing," Nowicki recalls before laughing and adding, "then across the border in the Netherlands you play five seconds into your song and the whole room is dancing and they're just getting down, but then they don't applaud so much—they're just waiting for the next song because they want to dance." ▾

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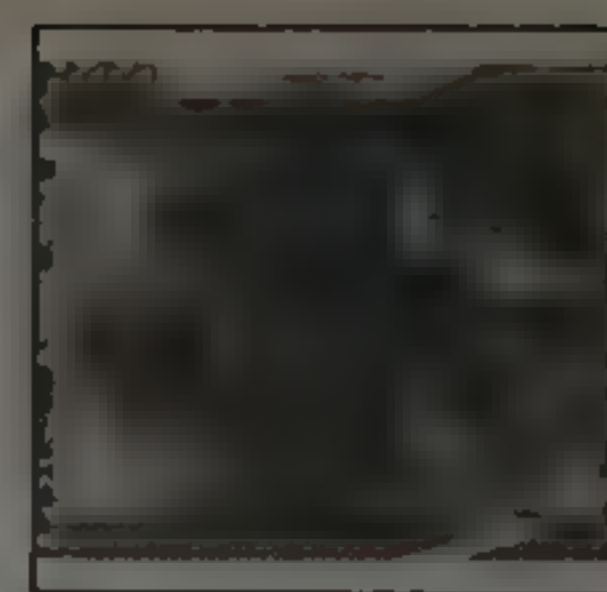
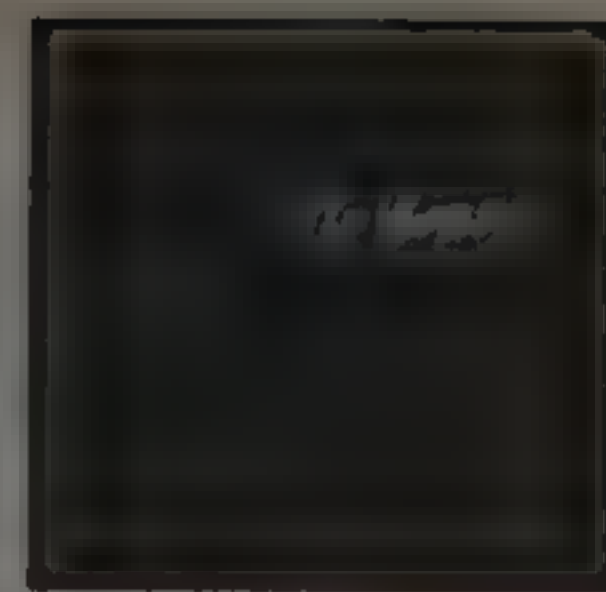
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## ALBUM REVIEWS

# NEW SOUNDS



### ARBRA HILL EVOLUTION OF NOTE INDEPENDENT

MEGAN HALL / [megan@vuweekly.com](mailto:megan@vuweekly.com)



THIS ROCKS

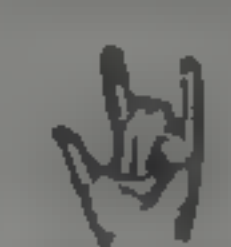
Winnipeg's Arbra Hill is a group that is easy to like, with songs that are catchy and to the point, touching on a variety of emotions with a positive note.

Lone female—and one of two vocalists in the trio—Lisa Saunders has a warm voice that covers a lot of territory; she is able to sing "Miracle," a tender romantic song, just as easily and flawlessly as she tackles the rawer, grittier "Crazy." The first track on the album is "Give Some Love" a hippie-friendly, pro-love anthem, with vocals courtesy of Andrew "Chuck" Morden. While Saunders is the stand-out singer, Morden knows how to hold his own, especially on "Zachary," the album's standout track. This slightly psychedelic tune tells the story of an introverted videogame-loving boy who loves to dance. Sheer brilliance.

Like Donnie and Marie Osmond, Arbra Hill is a little bit country and a little bit rock, with a hint of jazz and a lot of pop. And it's nice to listen to an indie group who still views the world as a glass that's half-full.

### THE STOOGES THE WEIRDNESS VIRGIN

ROSS MOROZ / [ross@vuweekly.com](mailto:ross@vuweekly.com)



THIS ROCKS

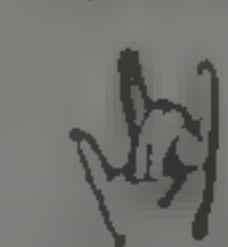
Before delving into a discussion of the relative merits of the Stooges' brand new studio album, *The Weirdness*, it should be made abundantly clear that,

put bluntly, *The Weirdness* doesn't hold a candle to the Stooges' original three-album *Stooges/Fun House/Raw Power* sonic assault. This is a fact many critics have latched onto to justify their out-and-out trashing of this fourth studio album from the seminal Detroit proto-punks. (Pitchfork, never one to miss out on a good slagging, gave the album a rating of one—out of 10.)

But that said, it is completely unreasonable to expect these guys—or any band, regardless of their age or pedigree or "coolness"—to equal the sheer intensity and ground-breaking authenticity of the Stooges' early output. Take away these ridiculous expectations (were the Stooges supposed to invent punk, garage and metal again?), and you're left with a tight, noisy, hard-driving record that, had it been released by any other group of 60-something burnouts, would be feted as one of the better hard rock albums to come out in a while. Lead single "My Idea of Fun" is no "Search and Destroy," sure, but so what: if I rock even half this hard when I'm Iggy's age, I won't give a fuck what Pitchfork thinks either.

### NEIL YOUNG LIVE AT MASSEY HALL REPRISE

TRENT McMARTIN / [trentm@vuweekly.com](mailto:trentm@vuweekly.com)



THIS ROCKS

In the wake of Crosby, Stills, Nash and Young's break up in 1971, Neil Young had yet to establish himself as a solo star in his own right. The former Buffalo Springfield member had released the hit record *After the Gold Rush* the previous year, but was still a year away from the superstardom that Har-

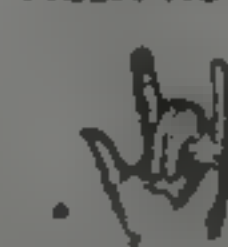
vest would bring.

The CD/DVD collection *Live at Massey Hall* offers revealing insight into the pre-Harvest era, giving a glimpse of certain songs in their embryonic stage, many of which would later become some of Young's most beloved and well-known tunes. The songs "Love in Mind" and "Journey Through the Past" would end up on 1973's live album *Time Fades Away*. "See the Sky About to Rain" later appeared on 1974's *On the Beach* and early renditions of "Heart of Gold" and "Old Man" make their live debuts, provoking little response from the Toronto crowd, giving an indication of just how new those soon-to-be mega hits were.

The performance also demonstrates just why Young was heralded a spokesperson of a generation at a relatively young age. Even here in one of the DVD bonuses, the Man in Black himself, Johnny Cash, eagerly proclaims Young as one of the finest new young songwriters of their time.

### MYTH TAKES WARP

ALEX KONYE / [alex@vuweekly.com](mailto:alex@vuweekly.com)



THIS ROCKS

It's supposed to be "chick chick, chick," or maybe that clicking noise made by the Bushmen of the Kalahari but it really doesn't matter. What's important is the music, after all, and these rockin' New Yorkers manage to pull together the exuberant spirit of Studio 54 and the hardcore edge of CBGBs.

Interesting or compelling disco seems a bit paradoxical—or even totally mind-boggling—but !!! pulls it off with surprising panache. The music is daring, a little on the dark side, with a gritty bass that sounds something like the Death From Above 1979 setup. The major element here is that 2/4 hand-clap beat that, for better or for worse, gets the booty shaking. It's the kind of music you might hear at a party where a lot of hip folks are wearing Loverboy t-shirts with a kind of *Serpico*-undercover irony, while you wonder if they're really all that ironic.

### AMON TOWN FOLEY ROOM NINJA TUNES

CAROLYN NIKOBYM / [carolyn@vuweekly.com](mailto:carolyn@vuweekly.com)



THIS IS OK

When I popped Amon Tobin's *Foley Room* into the CD player, I was in the middle of something and kind of tuned out for a few minutes. That is until the second track "Esther's" ripped through the speakers. The deep, dark burner volleys between tinkling piano lines and a burbling motorbike-engine bass line. Sample-

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# Avoid music fest burnout

**MUSIC** **ENTER SANDOR**  
STEVEN SANDOR  
steven@vueweekly.com

I'm still getting over the massive hangover left behind by my weekend at Canadian Music Week. Now, music-festival season is well underway and a slew of Edmonton bands will leave the city for events like SXSW in Austin or NXNE in Toronto, to name just a couple.

By now, I've become a rather jaded veteran of these music festivals. For the young band ready to leave the city to play a festival showcase, here are my three simple tidbits of advice:

1. Pray you play on Friday. Most festivals run Thursday to Saturday. While the enthusiastic locals will come out for every night of the festival, the people bands want to come to their shows—the promoters, music-label people and talent agents who make these things worth attending—don't come out in droves on day one of the festival. They're still getting into town, settling into hotels, going for dinner with old friends and contacts. And by day three, the wrap-up day, most of these people are so burned out, the last thing they want to see is a band. At best, day three shows provide background music to some farewell drinks with some people the music execs won't see until the next festival.

2. The more conference events are

held at the festival, the worse it is for bands—most festivals have seminars and keynote addresses held at the same time bands go on stage—and the more music-business events going on at the festival headquarters, the worse it is for bands. Promoters know the best chance they have to hook up with agents is at these conference events, not out on the town. So, the more “business” events happening at the hotel/festival headquarters, the less interested the execs will be in going out and seeing bands.

3. Know where you are playing. It's sad but true. When the music execs do decide to go out on the town, they go in packs and stick to the most famous venues. Some festivals will be spread out among 20 or 25 clubs, but there really are only two or three clubs where the execs all conglomerate. At the Toronto festivals, if you aren't playing at the Horseshoe or Lee's Palace, you are going to be missed by the majority of the industry types who stick to these clubs.

I'm not trying to deflate any bands' dreams, but the truth is, overnight successes rarely happen anymore. No one should go to a festival to be “discovered.” These things are for bands that are established, have records out and need some extra exposure to move their careers forward. A festival is not a place to begin a career. ▽

Steven Sandor is a former editor-in-chief of Vue Weekly, now an editor and author living in Toronto.

**HAIKU** **QUICK SPINS**  
WHITEY AND TB PLAYER  
quickspins@vueweekly.com

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Just how I likes 'em

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**THE WHITSUNDAYS**  
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Mark my words there, bitch!

**TYPE O NEGATIVE**  
**DEAD AGAIN**  
STEAMHAMMER

Sort of Queensryche-ish  
And over-dramatic, but  
Less ridiculous

**DAATH**  
**THE HINDERERS**  
ROADRUNNER

Evil hillbillies  
Make cruel metal love to your  
Sweet virgin earholes

**THE MOANERS**  
**BLACKWING YALOBUSHA**  
YEP ROC

I heard no moanin',  
But lots of good ol' twangy  
Indie rock bashin'

**BLINDED BLACK**  
**UNDER THE SUNRISE**  
SIDECHILD

Emo makes me sad;  
Time to send these mentally  
Stunted jerks packin'

**COLLAPSING OPPOSITES**  
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INDEPENDENT

Quirky pop weirdness  
They Might Be Giants-like, sans  
Coolness, songs, talent

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**AND ENJOY IT**  
**BECAUSE**  
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**IT'S PATIO TIME.**

**bbj**

of wasps are layered over the guitars to give them a fuzzy, dirty quality.

With no release since 2002's *Out From Out Where*, save for the videogame soundtrack for *Splinter Cell III*, and with *OFOU* being somewhat hollow, you might be forgiven for thinking that Tobin was out of material. But the Montréal-based sound masher was busy making music from lion's roars, water drips and the aforementioned wasps and motorcycle. Not surprisingly if you're a fan of his idm-post-jungle hybrid, Tobin manages to pull some strong melodies out of the chaos.

When it works, you tend to go on a journey that is both visceral and introspective. “Big Furry Head” puts you into the mind of a lion stalking the savannah, while “Esther's” dresses you in leathers and puts a big, vibrating machine between your legs. Then there's “At the End of the Day” and “Always,” which both come off as nods to Tobin's beginnings.

While experimentation is a wonderful trait of what he does, at times, the mix can be too cerebral and too self-conscious. In “Kitchen Sink,” you can almost hear Tobin thinking about how he's going to meld the water drips with submerged cymbals. Nonetheless, *Foley Room* is a nice addition to his discography, and one that there is no doubt was lovingly constructed.

**THE FRAMES**  
**THE COST**  
ANTI-

MARY CHRISTA O'KEEFE / marychrista@vueweekly.com

The Frames is one of those bands that was supposed to make it more times than Paris Hilton at a convention for Greek shipping heirs, yet the Dublin outfit has somehow been denied significant inroads into the coveted North American market, despite a massive amount of boosterism from the kind of taste-making types who still laud every release of Elvis Costello blowing his nose as “the *Realist*.”

A quick Google summons up the increasing desperation of said tastemakers, basically pages and pages of variants of, “The Cost is absolutely totally for sure going to bring the Frames the recognition they richly deserve ...”.

Except it won't, because A) with the possible exception, perhaps, of Boston on St Paddy's Day, there is not much call for emo-Celt bands plying a particularly bloated version of 21st century blue-eyed soul and B) that slot States-side is already taken up by the occasional homeward glances of U2 and C) 2001's *For the Birds* was the album the Frames lobbed at us that actually should have stuck, as it was plenty excellent and D) *The Cost* is unrelentingly awful.



# Soweto Gospel Choir crosses oceans to make a difference back home

SHEENA ROSSITER / sheena@vuweekly.com

My first encounter with South Africa's biggest Township, Soweto, happened indirectly four years ago on a painfully long flight from London, England to Toronto after an even more painfully long layover in Heathrow on my way home from South Africa.

My friend, a white ex-South African National Police officer who now calls Toronto his home, told me his version of the disparities and hardships that happened in Soweto. Now the Township has found another indirect way back into my world again, but this time it's much closer to home.

The continually touring **Soweto Gospel Choir** has been bringing a part of their homeland into the homes and hearts of people across the globe since Soweto native David Mulozetzi formed the now 26-member group back in 2002.

While the choir's entire membership does not hail from Soweto, everyone in the all-black ensemble knows what it's like to experience the struggles of oppression in a country that is plagued with HIV/AIDS, as well as how to deal with the after effects of the former national government's policy of apartheid.

"Many musicians are starving in South Africa. There aren't a lot of jobs



PREVIEW

TUE, MAR 27 (8 PM)  
**SOWETO GOSPEL CHOIR**  
WINSPEAR CENTRE, \$34 - \$44

for musicians," says one of the choir's guitarists Joshua Mcineka over the phone from a hotel room in Hanover, New Hampshire. "Things are getting much better for musicians in South Africa since we're now able to tour, unlike the conditions of our previous government. Now we have greater opportunity."

**THE GLOBAL EXPOSURE** the choir has managed to achieve over the years has certainly paid off. Fresh off of a

Grammy win in the Best Traditional World Music category for their album *Blessed*, the traditional African vibes of their music and its message is helping to bring the situations within the Rainbow Nation—post-apartheid South Africa, that is—to the attention of the Western world.

But in order to help alleviate the oppression felt in the country, the choir is forced to go abroad in order to raise money for charities relating to causes like HIV/AIDS.

"We've only performed two or three shows in South Africa," says Mcineka. "[South Africans] don't really see the choir, even though they know it exists." ▽

## ZODIAC FREE WILL ASTROLOGY

ROB BREZSNY  
freewill@vuweekly.com

### ARIES (MAR 21 - APR 19)

Hundreds of years ago, the Native American tribe known as the Seneca had a rule of thumb about when to sow corn seed. You had to wait until the weather was warm enough to lie naked in the dirt without discomfort. I believe a similar principle applies to your plans to start a certain new enterprise, Aries. Hold off on the launch until you're able to take off all your clothes in a natural setting and stretch out on the ground without shivering.

### TAURUS (APR 20 - MAY 20)

It has been too long since you visited the Middle of Nowhere. You've been a fixture in the heart of a well defined Somewhere for quite some time. But now, Taurus, you need the enriching confusion of the Cosmic Huh?! It's prime time for you to wander out into the fertile chaos of the *what-the-hell!?* zone. Have fun! Don't forget to writhe! Now please repeat and repeat and repeat after me, slowly building from a smirking giggle to a cackling belly-laugh: *where am I and how did I get here?!*

### GEMINI (MAY 21 - JUN 20)

This would be a good week to take a class at clown school, give out free ice cream to the underprivileged or sing show tunes to a captive audience at a retirement home. In fact, the cosmos will be very favourably disposed toward you if you do anything to increase the pleasure you bring other peo-

ple. Listen raptly to allies who've lost their way; think deeply about what a loved one needs most; deliver sincere praise to people you've never praised before; say a rowdy prayer for an acquaintance who could use a jolt of inspiration; or do a good deed anonymously.

### CANCER (JUN 21 - JUL 22)

Charles Darwin called Thomas Malthus a "great philosopher" and said his theory of evolution was based on Malthus's ideas. Yet Malthus advocated genocidal measures to control population growth. In his "Essay on the Principle of Population," Malthus wrote: "Instead of recommending cleanliness to the poor, we should encourage contrary habits. In our towns we should make the streets narrower, crowd more people into houses and court the return of the plague. In the country, we should build villages near stagnant pools and encourage settlement in marshy and unwholesome situations." So the evidence is clear that Darwin's theories had a grotesque pedigree. Should we therefore dismiss them altogether? Not necessarily. What's useful is not always derived from what's good. Is there a comparable situation in your own life, Cancerian? Are there essentials you benefit from even though their origins are problematic? The time is ripe for coming to terms with weirdness like that.

### LEO (JUL 23 - AUG 22)

The water you drink is three billion years old, give or take five million years. The stuff your body is made of is at least 10 billion years old, probably older, and has been as far away as 100 000 light years from where it is right now. The air you

breathe has, in the course of its travels, been literally everywhere on the planet and has slipped in and out of the lungs of almost every human being who has ever lived. There's much more evidence I could offer to prove to you that you're an infinite and eternal creature, Leo, but suffice it to say that you're much greater and older and bigger and wilder and freer than you have ever imagined. The experiences you'll soon have will give you a deeply felt sense of how true that is.

### VIRGO (AUG 23 - SEP 22)

It's the perfect time to kill off old habits that bring you down and to sever bad connections that bring out the worst in you. Therefore, I suggest you make an undercover search-and-destroy visit to the murkiest parts of the underworld. When you get back, invite skeletons to come out of the closet and monsters to crawl out from beneath the bed for a nice long heart-to-heart talk full of tough love. And, in general, don't you dare avert your gaze from any song and dance that might half-scare you and half-inspire you into triumphing over evil.

### LIBRA (SEP 23 - OCT 22)

If we were going to equate your relationship options with varieties of ice cream, we might say that in the next eight weeks you will have a choice between Black Raspberry Avalanche, Caramel Toffee Bar Heaven, Cherry Chip ba da Bing, Grandma's Cookie Dough, New York Strawberry Cheesecake, Cashew Praline Parfait, Peanut Butter Truffle and good old vanilla. Oddly enough, vanilla might turn out to be the most gratifying. Of all the varieties, it would certainly have the best aftertaste.

### SCORPIO (OCT 23 - NOV 21)

The secret you're looking for, the secret you think you desperately need, does not exist—at least not officially. Unofficially, however, it's very real. It's alive and hot and exciting. But it's in the care of people you don't notice or value. It's something you'd normally regard as cheap and insignificant. So let me ask you, Scorpio: can you change the way you use your eyes? Will you drop the opinions that get in the way of you seeing the truth? The secret you're in quest of, the resource that might solve so many problems, will be easy to pluck if you'll just change your mind about matters that you imagine have nothing to do with the secret.

### SAGITTARIUS (NOV 22 - DEC 21)

Flora, a Komodo dragon in a British zoo, recently became pregnant and hatched five babies without ever having had contact with a male. This is the first recorded virgin birth among her species. She's your power animal for the coming weeks, Sagittarius. Whether you're female or male, you too now have the power to spawn a beautiful brainchild without being intellectually or emotionally fertilized by anyone. That, of course, doesn't mean you should avoid the kind of intimate interactions that would fructify you. On the contrary, I urge you to seek those out in abundance. But my point is that you don't need them in order to be a fount of creativity.

### CAPRICORN (DEC 22 - JAN 19)

The bumper sticker I saw today said "Having abandoned my search for the truth, I'm now looking for a good fantasy." Though it's meant to be sarcastic, it's actually a perfectly useful piece of advice for you

right now. Consider this: the truth is overrated. It's so complicated and ever-shifting that it's impossible to pin down. To earnestly pursue it is often a waste of your valuable time and energy. Besides, why bother trying to *understand* the nature of reality when it's more important and productive to aggressively *shape* the nature of reality? As another bumper sticker says "Life isn't about finding yourself. It's about creating yourself." In light of these meditations, Capricorn, I suggest that you drum up some fresh, fun, fabulous fantasies.

### AQUARIUS (JAN 20 - FEB 18)

Writing in *American Scientist*, professor of neuroscience Irving Biederman says that human beings are literally addicted to learning new ideas. At the moment when we grasp a concept we've been grappling with, our brains experience a rush of a natural opium-like chemical, boosting our pleasure levels. I suggest that you take advantage of this fact to get really high in the coming week, Aquarius. Your ability to master challenging new information is at a peak, which means your access to natural opiates will be abundant.

### PISCES (FEB 19 - MAR 20)

A pound of gold weighs less than a pound of tumbleweeds. That's because the weight of gold is measured by the troy system of measurement, in which there are 12 ounces in a pound, whereas the weight of tumbleweeds is assessed according to the avoirdupois system, in which a pound consists of 16 ounces. Still, you'd probably rather have a pound of gold than a pound of tumbleweeds, right? Keep this in mind as you decide what resources to go after in the coming week. ▽



## CLUBS/LECTURES

**ARIA NETWORKING NIGHT** Velvet Underground/Starlite Room, 1000-102 St (429-3372) • *Getting Noticed—Working With the Media* • Wed, Mar. 28 • Free (ARIA member/\$35 non-member)

**ART AWARE** Faculté Saint Jean, 8406-91 St (431-8405) • Alberta Council for Global Cooperation presents this one day conference to provide participants with an opportunity to explore theatre, visual art/music as tools to raise awareness about global issues • Mar. 22 (9:15am-4:30pm, concert at 6:30-9:30pm) • Free, pre-register

**CAFE C/C—THE ART, HISTORY AND CHEMISTRY OF WINE** Grant MacEwan College Downtown Campus, College Room 6-3134, 10700-104 Ave • Dr. Dietmar Koenigshoff presents a humorous talk on how the histories of humans and wine are so intertwined. Followed by a wine tasting with Ed Fong of deVine Wines and Spirits • Thu, Mar. 22 (6:30pm) • \$10 (CC member/student)/\$15 (non-member) at the door, reserve by e-mail: chemistry@macowen.ca

**CAT FANGERS CLUB** Show Conference Centre (903-1766/417-2986/464-1491) • Spring cat show • Mar. 24-25 (9:30am-5pm) • \$5 (adult/\$2 child/donator/\$15 family)

**CANADIAN NATIVE FRIENDSHIP CENTRE** 11205-101 St (479-1999) • Basketball, every Mon (5-7pm) • Healing Circle, every Mon (6-8pm) • Boxing, every Mon/Thu (7-9pm), every Tue (5-7pm) • Volleyball, every Tue (6-8pm) • Sewing Circle, every Tue (6-9pm) • Seedwork Class, every Wed (6-8pm) • C.N.F.C. Pow-wow, every Wed (6-9pm) • Hip-Hop Class, every Thu (5-7pm) • Cric Class, every Thu (6-8pm) • Elders and Reminders, every Fri (all day) • Safe Using and Harm Reduction, last Fri each month (11am-12pm) • Tobacco Reduction, every Fri (1-2pm) • Drop-in Night, every Fri (6-8pm)

**CITIZENS' FORUM ON THE ALBERTA TAN SARS** Allendale Community Hall, 6330-106 St (988-3802) • Meeting every 2nd Sun (7-9pm), sponsored by the NDEmrocaucus • \$2

**CLIMATE CHANGE AND AQUATIC ECOSYSTEMS POLE-TO-POLE** TEL U Centre, Rm 150, 87 Ave-111 St, U of A Campus • A discussion about research and research findings in polar environments. Beyond penguins and polar bears: how polar research is changing our view of earth presented by J. Price and Canadian ice, water and microbes: climate change and ecosystem collapse in the Arctic presented by W. Vincent • Thu Mar. 29 (4:30pm) reception to follow

**CLIMATE CHANGE AND INSECTS: WHAT'S THE BUZZ ALL ABOUT** TELUS World of Science the Margaret Zeidler Star Theatre, 11211-142 St (459-9100) • Presenting an in-depth look at insect borne diseases, by Mattia Johnson • Sat, Mar. 24 (2pm)

**COMMUNITY EDUCATION AND THE TRANSLATION OF UNIVERSITY KNOWLEDGE** U of A Engineering Teaching and Learning Complex, Rm E1-003 (481-2581) • A community roundtable opening with Stephen Mendel and Raj Panu, short presentations from the John Howard Society, Changing Together: A Centre for Immigrant Women, and the Stan Daniels Healing Centre • Mar. 25 (3:30-6pm) • Free

**CONVERSATION CAFE** Unity of Edmonton Church, 13212-106 Ave • Meeting presented by Rev. Yvonne Racine • Every Tue (1-3pm)

**CREATING A SENSE OF BELONGING AT MACWACW: ANTI-RACISM AWARENESS AND EDUCATION CAMPAIGN** All campus locations. City Centre Campus, Centre for the Arts, MacEwan South, and Allendale College Campus, and the MacEwan Residence (497-5819) • Presented by NAARR • Until Mar. 23

**CSE: A BEHIND THE SCENES TOUR WELLNER** NAIT Gym (451-8000) • NAIT Students' Assoc. Speaker Series presents David Berman and Jon • Sat, Mar. 31 (7-30pm) • \$20 (public/\$10 Student) available at the NAIT Students' Assoc. Office (Rm. E-131), The Nest, TicketMaster

**DECOLONIZING THE DISCIPLINE: INDIGENOUS PEOPLES AND POLITICAL SCIENCE/INDIGENOUS WOMEN AND FEMINISM: ACTING IN THE POLITICAL SPACE** Tory 1-91, U of A Campus • Speaker Series lecture presented by Kiera Ladner and Isabel Altamirano-Jimenez • Thu, Mar. 22 (3:30pm)

**DISCOVERY CAFE** Grant MacEwan College City Centre Bookstore • *Change or Choice—What Designs Our Lives?* Celebrate language through song and verse hosted by Sandra Mooney-Ellerbeck, facilitated by Nancy Mackenzie, music by Carrie Hymn, featuring poets Ron Kurt, Miss May, Andy Michaelson, Barbara Mitchell, Julie Robinson, and Audrey Whitaker • Mar. 24 (12-3:30pm) • Free

**ENERGY—HOUSEHOLD ENERGY SAVING** Whittemut Library, Whittemut Crossing Shopping Centre, 4211-106 St (439-8725) • *Popping the Switch: An energy awareness presentation* featuring the screening of the documentary *Kilowatt Dicks*, followed by a discussion led by an energy auditor • Tue, Mar. 27 (7-9pm) • Free

**GRIDS CAN SAVE YOUR LIFE** University of Alberta (436-4772) • Presentation by Victoria Boderko • Sat, Mar. 31 (2 to 6 pm) • \$15 (adv. at Organic Roots Food Market, Earth's General Store/\$20 (door)

**THE GREYING NATION CONFERENCE** Shaw Conference Centre • *The Greying Nation: Transitions Of Care In Later Life* featuring *New Brains for the Old: The Impact of 21st Century Technology* by speaker Baroness Susan Greenfield, until Mar. 23 • *The Greying Nation Photographic Exhibition* features photographs by Dr. Orest Semchuk and Dr. Mark Nowaczyk open till Apr. 7 at Edmonton's City Hall • www.capitalhealth.ca/greyingnation

**ILLUSIONS SOCIAL CLUB** Root, 10345-104 St (387-3343) • Drosophila, transsexuals, friends and supporters meet the 2nd Thu each month (8pm), http://groups.yahoo.com/group/edmonton\_illusions/

**IMAGES ALBERTA CAMERA CLUB** Allendale School, 6415-106 St (469-5776) www.imagesab.ca • Meets every 2nd and 4th Thu (8pm) each month featuring presentations, speakers, workshops, outings monthly and year-end competitions. Photographers of all levels are welcome • \$40 (individual membership)/\$50 (family)/\$20 (full-time student), visitors may attend three times before joining

**JANE AUSTEN SOCIETY** Edmonton Room, Stanley A. Milner Library (919-1736) • Dr. Nora Stovel will present her late husband's talk, *Once More with Feeling: The Structure of Mansfield Park* • Sat, Mar. 24 (2-4pm) • Free

**LISTENING THROUGH LENT: THE 'WORD' MADE MUSIC** Star of the South Centre (459-5511) • With Della Deans • Until Apr. 17 (7-9:30pm)

**MEDITATION • Golden Gateway Ling Tibetan Buddhist Meditation Society** 11403-101 St, www.goldengateway.org (473-0014) by Kuzbok (listening/Chenchoke, beginner Tue (7pm), intermediate Wed (7pm), advanced Sun (11am-1pm) • *Buddha Kanizsa World Spiritual Organization*, 308-10133-108 St, (425-1050) www.bkkw.org, Rapa Yoga Meditation

**PARENT TALK** (481-1232) Boys and Girls Clubs of Edmonton offers support groups and workshops for parents at various city locations

**THE PATHWAYS CENTRE: A FORUM FOR THEOLOGICAL INQUIRY** Mineral Hall, 10209-123 St (429-6298) • *Apocalypticism Then and Now*, presented by Dr. Andrew Gow • Thu, Mar. 29 (7pm)

**POINT OF VIEW** Queen Alexandra School Gymnasium, 7730-106 St (439-2701) • *A Personal Exploration of Alberta History on Film*, presentation by Ivan Redford (historian, film-maker and author) • Tue, Mar. 27 (7:30pm)

**RURAL ROOTS YOUTH CONFERENCE** Goldwyn Centre, near Norwood Alberta (488-1905) • *Alberta Youth in the World: Building Citizenship and Challenging Poverty* for ages 14-20 • Mar. 30-Apr. 1 • www.changeforchildren.org

**ST. ALBERT CHAPTER OF SENIORS UNITED NOW (SUN)** St. Albert Legion, 5 Tache St (449-1816/459-4852) • Meeting featuring speaker Rev. Eric • Mon, Mar. 26 (1:30pm)

**SELF ESTEEM SUPPORT GROUP** (496-5930) • For women who are

experiencing issues as a result of a life crisis and feel isolated • Group meets each week

**TAKE BACK THE NIGHT** City Hall • Featuring speakers, drumming group and song • Wed, Mar. 28 (7pm)

**TANIST TAI CHI SOCIETY** (469-4293) • Open houses featuring free demonstrations, information and a free introductory class at 8927 Whyte Ave on Mar. 31 (1-30pm), and at 15740 Stony Plain Rd on Apr. 1 (1-30pm)

**TENTH ANNUAL HARMONY BRUNCH** Delta Edmonton South Hotel, 4404 Gateway Blvd (458-5515) • Presented by NAARR and the Canadian Multicultural Education Foundation • Sun, Mar. 25 (12:30-3pm) • \$15 (adv)

**TOASTMASTERS CLUBS • City Lights Toastmasters** Downtown (425-5882) Set your own pace to become a comfortable and confident public speaker; meetings every Tue (noon) • **Chamber Toastmasters Club** Chamber of Commerce, 600, 9990 Jasper Ave (459-5206); Visit us and learn how to deliver effective presentations, conduct business meetings, and develop as a communicator and a leader, every Thu (8pm) • **Westview** Beverly United Church meeting room, 11919-40 St (476-6863) Improve speaking skills, leadership skills, time management, organizational, listening and social skills: every Wed (7-9pm) • **Parsons** Best Western Cedar Park Inn, 5116 Gateway Boulevard (457-0808) www.pursuers.org; weekly meetings to improve your communication and leadership skills in a supportive environment every Wed (7-9pm)

**TOURETTE SYNDROME** Academy of King Edward, 8525-101 St, North door (1-866-824-9764) • Support meetings for TS adults and parents of TS kids • First Wed each month (7pm)

**VINTAGE A WINE TASTING** Rutherford House (422-2657) • Mar. 29 (7:30pm) • \$35

**THE VIOLENCE OF LAW: RACE, CULTURE AND EXCLUSION** Tory 10-4, U of A Campus (492-5380) • Lecture presented by Dr. Fajana A. Sheth • Thu, Mar. 29 • Free

**WOMEN IN BLACK** In front of the Old Strathcona Farmers' Market • Silent vigil every 1st and 3rd Sat ea month, stand in silence for a world without violence (10-11am)

**WOMEN'S WAYS: ARE THEY WRITTEN IN STONE?** Strathcona Place, 10631 University Ave (433-5808) • Lecture presented by Joyce Kryswaty • Mar. 29 (1:15-3pm), pre-register

**WORLD WATER DAY RALLY** Alberta Legislature • NYT Residents and Albertans call for a tar sands time-out to protect the water from pollution and depletion featuring speakers Doug Ritchie, Roberta Kennedy, Tom and Bernadette Ulla, and Laila Danwah • Thu, Mar. 22 (12-12pm)

**WOW-WILD ON WORDS** • Creative writing process, bi-monthly Sunday meetings. Policy of gentle feedback is encouraged by all • feel-goodbewellin2007@gmail.com

**ZAMBIA TODAY—A CONVERSATION LEYSON MWALE** McDougall United Church 10025-101 St (428-1818) • Dinner followed by a free presentation • Thu, Mar. 29 (supper: 5:45pm, reservation needed at 428-1818), free presentation: 7pm • Dinner: \$7 (adult)/\$2 (child 6-12 yrs)/free (child under 6)

## QUEER LISTINGS

**AFFIRM SUNNYBROOK—RED DEER** Red Deer (403-347-6073) • Affirm welcome LGBTQ people and their friends, family, and allies, meet at Sunnybrook United Church every 2nd Tue ea month (7pm)

**AAPE** Faculty of Education, U of A Campus • Sex, sexual, gender difference in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

**BISexual WOMEN'S COFFEE GROUP** http://groups.yahoo.com/group/bwedenmont • Social group for bi-curious and bisexual women • 2nd Thu ea month (7:30pm)

**BOOTS AND SADDLES** 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

**BUDDY'S NITE CLUB** 11275B Jasper Ave (488-7736) • Open nightly 9pm-3am, Fri 8pm-3pm • Sun. Rotating drag shows with Mz Bianca and Mz Vanity Fair in The Stardust Lounge and GoGo and Donatella NE1 in The GoDanna Show, DJ WestCoastBabyDaddy • Mon. Amateur strip contest with Mia Follow, midnight, DJ WestCoastBabyDaddy • Tue. Free pool and toumey, DJ Arrowchaser • Wed. Hump day with DJ Seazy Sean • Thu. Wet underwear contest with Mia Follow, midnight, DJ WestCoastBabyDaddy • Fri. We made 'em famous! DJ Eddy TooNite, come early to avoid lineups, no cover before 10pm • Sat. Undie night for men only, free pool and toumey, DJ Arrowchaser

**DOWN UNDER MENS BATH HOUSE** 12224 Jasper Ave (482-7960) • Open 24/7 • www.gayedmonton.com

**EDMONTON MUSIC NIGHT** • A mature social group, couples and singles welcome • E-mail: edmontonmusicnight@hotmail.com

**EDMONTON PRIME TIMERS (EPT)** Unitarian Church of Edmonton, 10604-119 St • A group of older gay men and their admirers who have common social interests meet every 2nd Sunday of most months at 2-3pm for a social event, a short meeting and a guest speaker, discussion panel or a potluck supper. Special interest groups meet for other social activities throughout the month. email: edmontonpt@yahoo.ca, www.primetimerswww.org/edmonton

**EDMONTON RAINBOW BUSINESS ASSOCIATION** www.edmontonrba.org • Monthly after business mixer. Network and share contacts in the LGBT business community • Second Wed ea month

**HIV NETWORK OF EDMONTON SOCIETY** 300, 11456 Jasper Ave (488-5742) or contact2@hivedmonton.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

**INSIDE/OUT** U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu ea month (fall/winter term), Speakers Series. Contact: Kria Jewell@ualberta.ca

**LIVING POSITIVE** 404, 10400-124 St www.edmfringpositive.ca (1-877-975-9442/499-5789) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm), Support group • Daily drop-in, peer counselling

**MADAME SAMAN FOUNDATION** Faculté St. Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV/AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member/\$10 membership) • Pre-register

**MAKING WAVES Swimming Club** www.geocities.com/making-waves\_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate, Socializing after practices • Every Tue and Thu

**PRIDE CENTRE OF EDMONTON** 9540-111 Ave (488-3234) • Open Mon-Thu 1pm-10pm, Fri 3-10pm • Bears Movie Night: Bears Club: last Sun ea month (11-5pm, TV room) • Trans Education/Support Group: Support and education for transsexual, transgendered, intersexed, two-spirited and questioning individuals: 1st, 3rd, last Sun ea month (2-4pm) with Cody • Sunday Night Men's Discussion Group: Mens social and discussion group, every Sun (7pm), Rob Wells at robwells760@hotmail.com • Friends and Family Playgroup: 2nd Sun ea month (2-4pm) with Noelle, friendsandfamilyplaygroup@yahoo.com • Monday Movie Night: Movie nights with themed movies and discussion afterwards: every Mon • ITIO Alliance: Support meeting for transgender, transsexual, intersex and questioning 2nd Tue ea month: trioualliance@shaw.ca, 718-1412 • GLBT Seniors Drop-In: Every Thu (2-4pm) with Jeff Boyce, 488-3234 • Sick and tired of being sick and tired? Cocaine Anonymous meeting: Thu 7-8pm; CA Hotline 425-2715 • HIV Outreach: Drop-in circle every other Thu (7pm) • Youth Understanding Youth: Youth support and social group, every Sat (7-9pm), yuy@shaw.ca; www.members.shaw.ca/yuy • Suit Up and Show Up-Big Book Study, Sat (12-2), suitupshowup@hotmail.com • NDP LGBT Caucus: last Sun ea month with Jay, 488-3234

**PURE BAR AND GRILL** 10524-101 St, back entrance (990-0039) • Lesbian and gay bar/restaurant

**THE BOOZY** 10345-104 St (426-3150) • Open Thu, Sun 8pm-3am; Fri Sat 8pm-4am, closed Mon, Tue, Wed • Thu: Thursdays are Gorgious with Hostess Hostess McBee, featuring Drag Kings and Queens, burlesque and amateur strip the last Thu ea Month • Fri: All Request Dance Party every Friday, DJ Jazzy with rotating shows every week • Sat: Always like New Years Eve, with DJ Dan (soul) downstairs and DJ Jazzy (new music) upstairs • Sun: Flashback Sundays: Featuring hostesses Miss Bianca and Vanity Fair, rotating guests. Free pool all night long, \$3 cover • Weekends: \$4 (members)/\$6 (non-member)/Sun \$2 cover

**SINGLE LESBIANS 40 PLUS** • A women's social group, gathers once a month on Sat for conversation over tea and coffee • Information e-mail: singlewomen40plus@hotmail.com

**STEAMHOURS** 11745 Jasper Ave (451-5554) • Steamtrain open daily (2-4hrs)

**WOMONSPACE** (780-482-1794) • A non-profit lesbian organization, organized activities held monthly including licensed non-smoking dances, coffee houses, family events, games nights, golf tournaments and more • www.gaycanada.com/womonospace, e-mail: womonspace@gmail.com

**WOODYS** 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Tue Karaoke with Tizzy and Patrick • Sat-Sun Pool Tournaments

## SPECIAL EVENTS

**THE ALBERTA STUDENT FILM FESTIVAL** Myer Horowitz Theatre, S08, 8900-114 St • Student films from around Alberta • Mar. 29-30 (7pm and 9pm) • Admission by donation

**BETWEEN-LIVING IN THE MYTHEN** Stanley Milner Library Theatre • A celebration of International Day for the Elimination of Racial Discrimination: exploring respect, equality and diversity, an evening of national film board films • Mar. 21 (8pm) • Free

**THE BUSKERS 5TH BALL** Bonnie Doon Hall, 9240-93 St (433-5159) • A benefit for the Portland Institute featuring Hum along with Lisa B. Makoph, Eshod Ibn Wyza, The Underground Trio, Michelle Boudreau, Babe Lloyd and Bill Carley with Master of Ceremonies: Netti Spaghetti, guests, artists and vendors • Fri, Mar. 23 (7pm door) • \$7 available at Earth's General Store

**EDZMUKULU'S CHANGING LIVES** Santa Maria Goratti Community Centre, 11050-90 St (481-8877) • Dinner and silent auction, featuring music by Jubal • Fri, Mar. 30 (door 6:30pm, dinner 7:30pm) • \$75 (adv)

**FASHION WEEK** Planet Ze Design Centre, 10055-80 Ave • Mar. 23-29 (8pm) • \$5 (day/\$20 (VIP pass) at TIX on the Squire

**IS WAYS TO LEAVE YOUR LOVER—LOVE BYTES** Latitude 53 (423-5353) • Fundraiser evening of art, food, music featuring a silent art auction hosted by spoken word artist T.L. Cowen, with new music from DJ's Ben Good, Disko!, Roland Pemberton and Francis Marchand, and a performance by the Capital City Baroque troupe • Sat, Mar. 24 (8pm) • \$8 (adv)/\$10 (door), adv. tickets available at www.latitude53.org or at Latitude 53

**HAWAIIAN OYSTER DINNER** The Brain Ultra Lounge, 10755 Jasper Ave (479-1757) • Fundraiser in support of the Bank Injury Association of Canada, Alberta and the Northern Alberta Brain Injury Society • Thu, Mar. 22 (7-10pm) • \$50; dress Hawaiian, hot, colourful and casual

**ILLUSION** Unity Church of Edmonton (913-6465/720-2630) • Film starring Kirk Douglas, for ages 14 and up • Mar. 23 (7pm), Mar. 25 (3pm)

**INTERNATIONAL DAY FOR THE ELIMINATION OF RACIAL DISCRIMINATION** Art Gallery of Alberta Theatre (425-4654, ext. 6) • Vices for Unity: NAARR presents an evening of awards, music, drama and poetry for anti-racism • Fri, Mar. 23 (7-9:30pm) • \$15 at www.naarr.org

**ONE CHILD'S VILLAGE: A GLOBAL ORPHANS FOUNDATION** Bonnie Doon Hall, 9240-93 St (433-3342/452-9388) • Vegetarian supper and silent auction with entertainment by the Valiente drumming group and Sisters of the Sahara belly dancers • Sat, Mar. 24 (cocktails: 6:30pm, dinner: 7:30pm) • \$30 available at SoliPoint Healing Centre, One Child's Village

**OUTING THE RACIST STEREOTYPES** Stanley Milner Library, 7 St Winston Churchill Sq (439-7332) • Council of Canadians of African and Caribbean Heritage (CCACH) • Sat, Apr. 7 (6-8pm) • Donations

**STORIES BETWEEN OUR FINGERS** International Centre, University of Alberta (903-4265) • Youth Vision Movie Production • Fri, Mar. 30 (Short Version: Apr. 20 (Full Version) (5pm) • Mar. 30 by donation/Apr. 20th full screening tickets available in advance

**WELCOME TO THE NEEL WORLD** U of A Campus, CEB 325 (Behind CAB) • *Slavery: a Global Investigation*, presented by University of Alberta International, a documentary inspired by the book *Disposable People*, followed by a Q and A period with Lynette Schulz • Mar. 27 • Free

**WORLD WATER DAY** www.aping.org (492-0614) • **Alberta Legislators** call for a tar sands time-out: Thu, Mar. 22 (noon) • **Stanley Milner Library Theatre**, 7 St Winston Churchill Sq; featuring short films and a panel discussion highlighting diverse water issues with David Swann, Ricardo Acuna, Tom Ulla, Doug Ritchie, and others; Thu, Mar. 22 (6-9pm)

## KARAOKE

**BAR-B-BAR** 4249-23 Ave (461-2244) • Every Thu and Sat (9pm) James, Mr. Entertainment • Every Sun (7pm), James, Mr. Entertainment

**BILLY BOB'S SPORTS BAR** Continental Inn, Stony Plain Rd (484-7751) • Every Wed (8pm-12am), every Thu, Fri, Sat (9:30pm-1:30am) with Right Said Ed

**CAMELOT SPORTS BAR** 10231-95 St (425-4298) • Every Sun (8pm-12), with Jeannie and Bruce

**CASTLEDOWN'S P UB** 16753-100 St • Every Tue (9pm-1am), with Off-Key Entertainment

**CHRISTOPHER'S PARTY PUB** 37 Millbourne Rd (462-6565) • Every Tue (9pm), with Sonia, Prosound Productions

**CROWN AND ANCHOR** 15277 Castledowns Rd (472-7696) • Every Thu

**ECCO PUB** 9605-66 Ave (435-5050) • Every Mon (9pm), with Sonia, Prosound Productions

**FRANCO'S PUB** 14059 Victoria Trail (478-4536) • Every Thu-Sat (9pm-2am), with Jeannie and Bruce

**GAS PUMP** 101-66-114 St (488-4841) • Every Tue-Wed (9:30pm), Gord's Best Live Singing Show

**HAWKEYE'S TOO** 10044-102 St (421-9898) • Every Fri (8pm-midnight) with Deb Thulin, Hot Karaoke Productions

**KNIGHTS PUB SOUTH** 19 Ave, 105 St (461-0587) • Every Fri-Sat (10pm-2am), Gord's Best Live Singing Show

**LIONSHED PUB** Coast Terrace Inn, 4440 Gateway Blvd (431-5815) • Every Sun (8pm), With Evolution Entertainment

**MAZADAR** 10725-104 Ave (429-4940) • Fridays karaoke (5pm-late), with Chis

**MOJO'S** Best Western Hotel, Fort Saskatchewan (938-7888) • Every Fri (9:30pm), with Sonia/Prosound Productions

**NEWCASTLE PUB** 6109-90 Ave (480-1999) • Every Thu Karaoke

**O'CONNOR'S IRISH PUB** 9013-88 Ave (469-8165) • Every Thu (9pm-1am) with Chis

**ON THE ROCKS** 11740 Jasper Ave (482-4767) • Karaoke Mondays, Every Mon (8pm); Hosted by Mr. Entertainment's Scott Parsons • Salsa and the City Thursdays: Latin music and Salsa lessons: every Thu (8pm)

**ORLANDO'S 1** 15163-121 St (457-1649) • Every Wed/Thu/Sun (9:30pm-2am), with TLC Entertainment

**PEPPERS** Westmount Mall, 135 St, 113 Ave (451-8022) • Every Thu (9:30pm-1:30am), with Gord from Stonerock Productions

**BUTT 2-900 Students' Union Bldg, 9690 114 St U of A (492-2153) • Hey, What Are These Things Called? Name That Tune every Tue with Colin Krueger • Karaoke, baby, every Wed (9pm) with Colin and Darrell**

**ROSANOS** 11715-108 Ave (447-4727) • Longest running Karaoke bar, 7 days a week

**ROSIE'S BAR AND GRILL** • Downtown, 10604-101 St (423-3499); Every Mon-Sat (9pm), Sun (7pm), with Ruth • Highstreet, 10315-124 St (482-1600); daily (9:30pm) • Old Strathcona, 10475-80 Ave (439-7211); every Thu-Sat (9:30pm-1:30am) • 99 St, 63 Ave, every Thu-Sat (9pm-1am), with Off-Key Entertainment

**SANTAMARIA** 17330 Stony Plain Rd (481-7625) • Every Wed, (8pm-12) with Jeannie and Bruce

**SILVER MARTINI** 10668-156 St • Every Sat (9pm-1am) with ProSound

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# Dude, where's my car?

## QUEER TOTALLY GAY

LUKE FOSTER  
totallygay@vuwweekly.com

*Totally Gay's intrepid lesbian correspondent Erin Porter is back this week. Last November, she wrote a titillating piece about what it's like to (almost) get into a fight at the lesbian bar. This week: When lesbians get their cars stolen.*

When my partner and I moved to the Southside of Edmonton this summer, we thought we'd picked the cutest house on the most adorable block of the entire damn city.

Our beige-stucco bungalow is modest but well-maintained. It has character and is just perfect for two dykes and two cats. We were living the lesbian dream! But just four months after moving, the neighbourhood lost its lustre.

One December morning Dana called me at work. "Did you take the car today?" she asked me. "No, why?" I inquired. Well just minutes earlier, Dana had headed out to the car to get to work, only to find a blank piece of asphalt where the car had been. Merry frackin' Christmas!

She called the cops, but her experience when they arrived ... well, it wasn't fabulous. They were dismissive and seemed almost amused that she was rattled by the situation. But what could they do? Seven cars from our neighbourhood had disappeared that same morning. Car theft is a big problem in this city but is a lower priority given the high incidence of violent crimes.

**ONE MONTH LATER**, the car was recovered Downtown, without a scratch. After removing the new Harley Davidson decals and BC licence plates, it was good to go. It was creepy for Dana to drive it afterwards. "It feels like my car has cheated on me!" she said. And it was creepy to learn from her insurance company that the perpetrator possibly had a key copied when Dana had taken her car into a local mechanic for servicing (a fact the cops didn't attempt to investigate). But, we just kept on truckin'.

Then, earlier this month, Dana looked out the window to find the car gone again, even with a new fangled infomercial club she had attached to the steering wheel. This was



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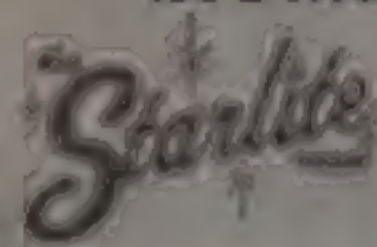
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STARTING DATE: April 10, 2007

Please submit a resume & cover letter to:

Metro Cinema Society  
Room 6-22, Stanley A. Milner Library  
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E-mail: metro@metrocinema.org

Deadline: March 30 by 4:30pm

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## SERVICES

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Unless otherwise specified,  
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- the winner must be 18 or older
- prize must be accepted as awarded
- no one may enter any contest more than once
- you may win only once every 60 days
- Vue Weekly reserves the right to exclude anyone from our contests
- no staff, sponsors or members of their immediate family may enter
- the personal information of those who enter will not be sold but may be provided to contest sponsors
- the chances of winning depend on the number of entries received
- by entering, entrants consent to the use of their names by Vue Weekly for publicity
- Vue Weekly is not responsible for prizes unclaimed after 15 days

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# Even the most casual sexual relationships can get a little hairy

ADVICE

## ALT.SEX.COLUMN

ANDREA NEMERSON  
altsex@altsexcolumn.com

DEAR ANDREA

I'm in a new, casual sexual relationship with an old friend, which has been working well for us. Because I don't want him to think I'm obsessing about something perhaps insignificant, I'd like your opinion.

I know that he uses a lot of porn—it's "hidden" all around his house (I don't snoop. He's careless). Pretty extreme stuff. I hate it. We never talk about porn, knowing we'd disagree heatedly.

Anyway, this weekend he asked if he could shave me. After expressing that I didn't want to suffer the pain and itching for the following week, I asked why. He said, "for easier access." He hasn't seemed to have had trouble figuring out how to get in so far.

I was just coming to terms with my pubic hair and foregoing the "bikini shave" unless I am in fact going to be in a bathing suit. Now I'm feeling insecure, and I wonder if he's trying to approach the fantasy-world-clean-shaven-little-girl image portrayed in pornography. If I ask him, what's he gonna say? "Yeah, I want you to look like a little girl"? Why do all women in the porn world shave all their pubic hair (or leave a "Mohawk")? Am I being paranoid? should I just shrug it off? LOVE, HAIRY MARY

DEAR HAIR

But why don't you tell us how you really feel?

Hoo-boy. This isn't quite as simple a question as it first appeared. There are a lot of separate issues here, and no small number of assumptions. Let's see if we can take them one-by-one.

If this is more of a fuck-buddy situation than a long-term love thing, you'd proba-

bly rather keep the relationship processing to a minimum, so I'd certainly continue not discussing porn with him if I were you. And if I were he, I'd just let the shaving thing drop. You're never going to be enthusiastic, even after I tell you that post-shaving pain (as opposed to itching) is unlikely to be a problem. Why push it?

In his defence, I must say that "easier access" is a perfectly reasonable answer, and probably even true. "He hasn't had a problem getting in so far" is a rather literal, none-too-imaginative interpretation, I must say. Is the inside of your vagina really the only thing he's looking for down there, or might you have other features currently obscured by fur?

AND NOW HERE'S THE big one: have you ever actually watched any porn? Have you so much as glanced at the covers of the magazines that apparently carpet every surface of his swingin' bachelor pad?? I ask because—unless he's a devotee of

the "barely legal" stuff, which is a specialty taste—there's nothing little-girlish about those pubic racing stripes or other extreme down-there-cuts. Those girls have supersized, perfectly hemispherical breasts, along with long, painted talons and giant hair. If they bear a resemblance

*The unshaved, untrimmed actors look like they've glued giant swatches of dank, matted '70s-style shag carpeting to their crotches*

to actual little girls, it's of the two-arms-two-legs-and-a-head variety, no more.

Styles change and norms change with them. I recently saw a meant-to-be-amusing video reel of '70s porn highlights, and, frankly, ick. The unshaved, untrimmed (and apparently unwashed) actors look like they've glued giant swatches of dank, matted '70s-style shag carpeting to their crotches, to no good purpose. Besides

looking unsavory, they look, well, obscure. Is that a vulva? Were those balls? They could be hiding anything in there. Once presumably a turn-on, these films have become a freak show, and it didn't take long. Eventually, what looks hot to most viewers now will look similarly grotesque, and I shudder to contemplate the fashions that will replace the ones we're sporting now.

You needn't look at anything you don't want to see. You needn't shave or even trim, if you don't feel like it. No one has the right to make you. I truly am sorry you're feeling insecure, but I think you may be, in your own words, obsessing about something perhaps insignificant. This can't be good for you or your relationship.

You would not be selling out or gladdening the hearts of child molesters everywhere if you decided to give yourself a trim. It's just hair. It doesn't mean much, and it grows right back.

LOVE, ANDREA

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The Works Festival—seeking performance artists, dancers, music troupes for Stage Line Up. Deadline: Mar. 30. Contact dawn@theworks.ab.ca

The Alberta Foundation for the Arts invites artwork submissions by April 1 for possible purchase. Applications: www.afta.ab.ca or call (780) 427-9968.

Open Audition for a late summer Film and Numerous Murder Mysteries. All ages (18-70) Thu, Apr. 12, 7pm at Ramada Hotel 5359 Calgary Trail, (Gateway Blvd.)

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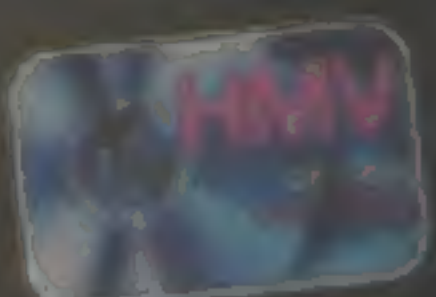
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